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DAT BOEXKEN VANDER MISSEN.

"THE BOOKLET OF THE MASS."

By BROTHER GHERIT VANDER GOUDE, 1507.

THE THIRTY-FOUR PLATES DESCRIBED, AND THE EXPLANATORY TEXT OF THE FLEMISH ORIGINAL TRANSLATED, WITH ILLUSTRATIVE EXCERPTS FROM CONTEMPORARY MISSALS AND TRACTS, BY

PERCY DEARMER, M.A.,

Vicar of St. Mary the Virgin, Primrose Hill.

FOR MEMBERS OF THE ALCUIN CLUB FOR 1902.

LONGMANS, GREEN AND CO

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PREFACE.

The woodcuts here reproduced belong to a rare devotional book, which was published at the beginning of the sixteenth century under the name *Dat Boexken vander Missen.* The existence of the book was known through Dr. Rock, who himself possessed it in its later French version, and who reproduced one of the woodcuts, and figures from three others, in *The Church of our Fathers* (Vol. III, pt. 2, pp. 161, 162, 167, 169), referring to it on p. 411 of his second volume as "that very rare, but truly valuable work, *L'Interprétation et Signification de la Messe* (Anvers, 1529), a small black-letter volume." But since Dr. Rock's death, his copy seems to have disappeared; and the editor of the new edition of *The Church of our Fathers,* the Rev. W. H. Frere, has not been able to trace it in Dr. Rock's library. For some time it seemed as if there was no copy in the British Museum library either; for none was catalogued with similar works on the Mass under the head of "Liturgies." After some time Mr. Frere discovered that the Flemish or Dutch original bore a different title—that of *Dat Boexken vander Missen*—and was hidden away in the British Museum under the obscure name of the author, Gherit vander Goude.

There are three editions of the Flemish work in the Museum, and, as if to add to the confusion, one of these has yet another title, while from the third the title-page is missing. Subsequently I found that there was also in the Museum an English edition of the book, published

under the title invented by the French translator, and further obscured by the author's name being rendered as "Frere Gararde," which of course relegates it to quite another volume of the catalogue.

The only complete edition is that printed in Antwerp, in 1507, and called *Dat Boexken vander Missen.* This I have used as the basis of the present work. The title-page and colophon are printed, with a translation, on pp. vi, vii.

The editions referred to above are as follows :—

1506. (Apparently the 2nd edition.) The title-page is missing, and many of the pages also, which contained, as it happens, most of the more interesting plates. The colophon is as follows :—" Hier eyndet eẽ deuoet boexkẽ ter erẽ goeds eñ maria sÿn gebñdide moed' sinte fraciscus eñ allẽ lieuẽ heiligen geordineert Int jaer ons heren MCCCCC eñ VI bi broed' Gherit vand' Goude vã sinte frãcisc' oerdẽ genoemt vãden obseruãten Eñ geprent ter ter Goude tot die Collacie broeders."

1507. *Dat Boexken vander Missen.* The edition used in this work.

1529. A French version, called *L'Interprétation et Signification de la Messe,* once in the possession of Dr. Rock, and now lost.

1532. An English version, complete, but without illustrations. *The Interpretacyon and Sygnyfycacyon of the Masse,* by Frere Gararde. Printed by Robert Wyer in the parish of S. Martin-in-the-Fields in 1532—the very year of the "Submission of the Clergy" and the abolition of papal annates. The title-page and colophon, and the liturgical part of this version are printed as Appendix I on pp. 141–4, and some remarks thereon will be found on pp. xi-xii.

1538. A later Flemish edition printed at Antwerp. Title-page :—*Dit is die beduydenisse der missen.* Hier begint een deuoot boecxken seer profitelic," etc. Colophon :—"¶ Hier eyndet een deuoot boecxkẽ ter eeren Gods ende Maria zÿn ghebenedÿde moeder / sinte Franciscus ende allen lieuen heyligen gheordineert by broeder

> Gheerit van der Goude van Sinte Franciscus oorden ghenoemt vanden obseruanten. ¶ Gheprint Tantwerpen by mi Willem Vorsterman buyten die Camer poorte Inden gulden Eenhoren. Int jaer ons heeren duysent vÿf hondert eñ .XXXVIII." This edition has some of the plates missing; but their place is unblushingly supplied by the repetition of other plates. For instance, the interesting Plate II has gone, and in place of it Plate III is used to illustrate Article II as well as Article III.

To return to the complete edition, *Dat Boexken vander Missen* (1507), with which alone we are concerned. It appears from the title-page (p. vi), that two editions (one of which we have seen is dated 1506) had appeared before 1507; the original date of the plates might therefore be given as *circa* 1505, about a quarter of a century earlier than Dr. Rock's French edition. The Colophon fixes the exact date of our edition at 1507; and, besides repeating the information that the author is Brother Gherit Vander Goude, Franciscan of the Observantine order, it tells us that the book was printed by Adrian van Bergen at Antwerp. The mention of Antwerp might suggest to the modern reader that the book is written in Flemish as distinct from Dutch; but in the middle ages Flemish and Dutch (which even now differ but slightly) formed one tongue, and the language of *Dat Boexken* is in fact Dutch, spelt in a somewhat archaic fashion. Antwerp was in 1507 nearly at the height of its prosperity; it had taken the place of Bruges as the principal port of the West, and was in a fair way to rival Venice as the wealthiest city of Europe. It was therefore, naturally, like Venice, a centre for printing; and a book produced in Antwerp would be used all over the Dutch-speaking Netherlands, in Holland as well as in Flanders—though the Netherlands were not united till 1543 (six years before Christopher Plantin set up his famous printing press in

Antwerp). The special liturgy of Holland, the Utrecht Missal, was in 1540 also printed in Antwerp, while the editions of 1497 and 1515 were printed much farther afield, in Paris.

The title-page and colophon of *Dat Boexken* (1507) are as follows :—

TITLE-PAGE.

DAT BOEXKEN VANDER MISSEN.

Anderwerf ghecorrigeert.

"Hier begẽt eẽ deuoet boexken seer profitelÿc allen goedẽ kerstẽ
mẽschẽ. als hoemẽ deuotelikẽ misse horen sal Hoemẽ
salichlikẽ biechtẽ sal Eñ hoemẽ eerwaerdelikẽten
heyliken sacramente gaen sal met anderen
profitelike leeringe eñ gebekens daer in
beslotẽ ghemaect eñ geordineert
bi broed' Gherit vãd' goude
mĩrebroed' vãdẽ ob-
seruãtẽ genoẽt."

Translation of Title-page.

THE BOOKLET OF THE MASS.

Corrected the second time.

Here begins a devout booklet, very profitable to all good Christian
men, as to how one shall hear Mass devoutly, how one shall
confess salutarily, how one shall go reverently to
the holy Sacrament, with other profitable
instruction and prayers included therein :
made and arranged by Brother Gherit
vander Goude friar minor of
those called the Observants.

COLOPHON.

Hier eyndet ee̅ deuoet boexke̅ ter eeren gods eñ maria sÿn gebenedide moed' sinte frãciscus eñ alle̅ licue̅ heylige̅ geordineert Bi broed' Gherit vand' Goude vã sinte frãciscus oerde̅ genoemt vãde̅ obseruãte̅. Eñ gepre̅t Tãtwerpe̅ bi mi Adriaen vã berge̅. Int iaer ons here̅ M.CCCC. eñ Seuen.

Translation of Colophon.

"Here ends a devout booklet, arranged to the honour of God and of Mary his blessed mother, of Saint Francis and of all the dear saints. By Brother Gherit vander Goude, of Saint Francis' Order, called the Observants. And printed at Antwerp by me Adrian van Bergen. In the year of our Lord 1507."

The "Booklet" consists of three short books, of which the second contains the plates. The matter of the other two books is of a kind familiar in devotional works of the period; each is divided into thirty-three short chapters; just as the middle book contains thirty-three articles, and each is subdivided into many 'firstlys' and 'secondlys,' and interspersed with prayers. The Prologue to the second book explains that there are three books, because our Lord's life was divided into three parts, and that the thirty-three years of that life supply the reason for the number of chapters and articles. It further explains that the Mass is divided also into three parts—(1) to the "Canon or Sanctus," (2) to the Communion, (3) to the end—corresponding with our Lord's life (1) to the Passion, (2) to the Resurrection, (3) to the Ascension. It concludes by promising the following indulgences for reciting the prayers—in part (1) 11,000 years in honour of Christ's Manhood, in part (2) 46,000 years in honour of his Passion, in part (3) 80,000 years in honour of his Resurrection: Total, 137,000 years, "*Sũma C.M. ende XXXVII., dusent iaer.*"

The second book, with which we are more immediately concerned, consists of a detailed description of the Mass, divided into thirty-three "articles," and illustrated by sixty-seven plates. Of these plates, those on the left hand page are here reproduced, while those on the opposite page are omitted, as having no liturgical interest. Each Article occupies two pages:—(I) On the left hand page is a picture illustrating the action of the Mass described; underneath it is the title and the description, which invariably begins with the words "¶ *Hoe dat*"; following the description is the mystical interpretation, which invariably begins with the words "¶ *Dat bewijst ons.*" (II) On the right hand page is another plate of the same size, picturing the event of Gospel history which this part of the Mass illustrates; underneath this plate is an appropriate prayer which is invariably prefaced by the Lord's Prayer and Hail Mary, and always opens with the words, "*O ghebenedide here ihesu.*"

This completes the contents of each Article. I have omitted the mystical interpretation as well as the prayers, giving only the descriptive part, but in no case omitting anything until the words ¶ *Dat bewijst ons.* The regular arrangement of each Article enables this to be done without losing anything of liturgical value, and at the same time without altering or transposing a word of the text.

The following transcription of the First Article, with the contents of each page in full, will make the matter clear:—

The First Article in Full.

Left hand page.

Picture of the Vesting in the Sacristy.

❡ Dat eerste artikel vand' missen es.

❡ Hoe dat hem die priester bereyt in die sacristie om misse te doen. daer toe hẽ helpen die diaken ende subdiakẽ. mer die priester trect alleen dat cleet an. ❡ Dat bewÿst ons. hoe dat xp̃s ihũs an heuet gedaen dat cleet der menscheliker naturen. eñ is ontfangẽ in die sacristie des gebenedide lichaẽs van maria. daer toe hebbẽ geholpẽ die vad ẽn de die heylighe geest. Die diender vander missen betekẽt die die heylige engel gabriel.

Right hand page.

Picture of the Annunciation.

Ghebet P̃nr̃ Aue maria.

O ghebenedide here ihesu xp̃e Ick dãck v wãt ghi sÿt doer die wille dÿns hemelschẽ vaters vanden heylighẽ geest ontfangẽ in dat ghebenedide lichaem vander maghet maria. in alder suuerheyt eñ reynicheit. Ic bidde vo lieue here doer die verdienste dÿre lieuer moeder . dat ic die daet ontfangen ben in boeshedẽ ghereynicht mach werdẽ van allen mÿn sonden. Amen.

Translation of the First Article in Full.

Left hand page.

¶ The first article of the mass.

¶ How the priest prepares himself in the sacristy to say Mass: the deacon and subdeacon help him in this, but the priest puts on the vestment by himself. ¶ That shows us how Christ Jesus put on the vestment of human nature, and was conceived in the sacristy of the blessed body of Mary: in this did help the Father and the Holy Ghost. The minister of the Mass signifies the holy angel Gabriel.

Right hand page.

Prayer, Paternoster, Ave Maria.

O blessed Lord Jesus Christ, I thank thee because, through the will of thine heavenly Father, thou wert conceived of the Holy Ghost in the blessed body of the maid Mary, in all purity and cleanness. I pray thee, O dear Lord, through the merit of thy dear mother, that I, who am conceived in wickedness, may be cleansed from all my sins. Amen.

It may be interesting to add here the same Article in full from the English version of 1532. It appears all in one page (there being no illustrations) on fo. k. iii.

The First Article in the English Version.

Howe the preest doth make hym redy in the vestry to saye masse / and the deacon and subdeacon do helpe hym / but the preest alone doth take & caste upon hym the chesuble: which doth sygnyfie how chryste hath taken upon hym the nature of man / and was cõceyued in the vestry of the blyssed body of our lady / wherin the father and the holy ghost haue gyuen ayde & helpe. The mynystrer or he that dothe helpe to serue at the masse / doth sygnyfye the aungell Gabryell.

¶ Orayson, Paternr̃, Aue maria.

Blyssed lorde Jesu chryste / I do thanke the that by the wyl of thy father celestyall / thou hast ben conceyued by the operacyon of the holy ghoost / in the blyssed body of the vyrgy̆ne mary in al clennes and without any spotte of synne / I beseche the good lord by the meryte of thy dere mother that I whiche haue ben conceyued in malyce and synne / may be puryfyed of all my synnes. Amen.

This English version of 1532 is free, and was apparently made through the French translation of 1529. There is no attempt at adaptation or correction, and the version is therefore of interest only for its language. In this connection it is curious to notice on the title-page that to the words "go to the holy Sacrament" of the original, is added "or table of our sauyour Jhesu chryste," (p. 141), words which well illustrate the pre-Reformation use of the word "table" for "altar." It is also extremely interesting in the light of modern controversy that the position of the priest at the beginning of the Mass (p. 142) is described in almost the exact words of the Book of Common Prayer. "How the preest after that with great reuerence doth begynne the masse/ betwene deacon and subdeacon *at the one syde* of the aulter" ("*op die een side vanden outaer*"): this "side" is, of course, the south part of the east side. There was therefore no anomaly in the revisers of our Prayer Book retaining the word "side" when the holy table had been replaced in its old altar-wise position ("And the priest standing at the north side of the Table shall say the Lord's Prayer"); and "literal obedience to the rubric" does not require the priest to stand at the north end," as Bishop Barry in *The Teacher's Prayer Book* imagines; for here we find the word "side" used to describe the pre-Reformation position of the priest before the altar. Nay, further, even had the words

"north end" been inserted in the rubric, there would still be something to be said; for this very word "end" is substituted in Article XXX (p. 144) for the Dutch "*hoec*," which means "corner" and stands for the Latin "*cornu*" or "horn" of the altar. This word "*cornu*" is used in the Sarum (as in the Roman) Missal for the position of the priest as he stands at the south part of the altar for the beginning of Mass: the same word is used at the Ablutions:—"Eat sacerdos ad dextrum cornu altaris cum calice" (*Mis. Sar.* 627); yet in the English description of the Ablutions in Article XXX the word "cornu" is dropped, and instead we find: "The preest cõmeth with the chalyce towardes the ende of the aultar takynge wyne for the percepcyon." It is worth noticing also, that the Dutch word "*cleet*," which means "vestment," is translated in Article I (p. 141) by "chesuble," while in Article XVIII the vestment is specifically named in the Dutch "*carsoffel*." Two other words may be mentioned; "*sacristie*" is translated "vestry" (p. 141), and "*ablucien*" becomes, not "ablutions" but "percepcyon." I may add that I had finished my translation before I saw this old English version, so that the one has not been influenced by the other.

In giving my own description of each Article, I have worked on a distinct plan. Before describing the picture I have tried to discover, if possible, some authority for the ceremonial that is represented, and to compare such authority, where necessary, with our own English missals and directories. I had already attempted for another work to provide a practical commentary on the Book of Common Prayer in this way; and had found that it was possible to supply quite adequately the deficiencies of our English rubrics, by collecting extracts from other English liturgical authorities. Now the rubrics of the Continental secular missals of the date of *Dat Boecxken* are even more scanty than those of the Prayer Book; it

would be quite impossible for any priest to use them, unless he were well acquainted with the underlying tradition. It seemed, therefore, to me a matter of some interest to discover if it were possible to reconstruct the ceremonial of the contemporary Roman Missal, without having recourse to any book of a later date than 1507. The task is less simple than that of reconstructing the ceremonial tradition underlying the Book of Common Prayer; for there is among the secular Continental Missals of the period nothing to compare for rubrical richness with the Sarum Missal. Indeed, though it has been possible, in most cases, to find contemporary authorities for a description of the pictures in *Dat Boexken*, it would, I think, be impossible to reconstruct a complete ceremonial from the liturgical books of this date, if one were barred from the Sarum books on the one hand and the monastic books on the other. The inference is that the average parish priest of the time did not trouble himself about *minutiæ* in matters of ceremonial, but was content to follow broadly the tradition of his diocese.

The Roman Missal of the date is in fact exceedingly scant in rubrics. To make it practicable, a careful study must be made of other sources. This is shown on almost every page of the present work; and the lesson is one that needs much enforcing in the English Church of to-day, where the need of tradition in supplementing rubric is still but partly realised.

My method of description has been, first to quote authority for the action described, using the contemporary Roman Missal whenever any rubric is there given; failing that, to quote the tract *Indutus Planeta*, which is printed with a Roman Missal of 1507 (published at Lyons with a dedication to S. Francis). When both these sources are fruitless, I have gathered evidence from other contemporary books, such as *Alphabetum*

Sacerdotum, a small directory for the celebrant only, which was printed at Paris about the year 1495. Wherever it seemed necessary, I have drawn comparisons with the English Missals and with the present Roman rite. I have concluded each Article with a description and criticism of the picture at its head.

Something must be said about the authorities quoted. It may be asked why the Utrecht Missal was not treated as the primary authority, since this was the Missal used throughout Holland. The reason why the Roman Missal is preferred, is that it was the Roman Missal which Brother Gherit himself used, being a Franciscan. I have therefore contented myself with printing the Utrecht rubrics in full as an appendix. The Roman Missal quoted is that of 1474, which is convenient of access, having been reprinted by the Henry Bradshaw Society, and is a fair representative of the Roman Missals of the end of the fifteenth and beginning of the sixteenth centuries. Of Dutch or Flemish tracts on ceremonial I have been able to find none.

The pictures themselves are a valuable commentary on the ceremonial of the period—a ceremonial far simpler than that which was soon afterwards to grow up within the Roman Communion, and far more instructive and beautiful than that which was to develop under Puritan influences in our own. There is little in *Dat Boexken* that might not equally well be found in English pictures of the first half of the sixteenth century; and the plates are therefore of special value to us English Churchmen, who are referred by the Prayer Book to the close of this period for the standard of so much of our Ceremonial.

Certain salient features, it will be noticed, are common to them all. There are two altar lights, and these stand directly on the altar. There is never any kind of gradine, and consequently none of those trivial ornaments from which the altars of Continental churches have

suffered such loss of dignity in more recent years. Even the altar-cross, which is sometimes regarded nowadays as essential, is conspicuous only by its absence; for at that time it was by no means in general use. The altar is always covered "with a carpet of silk or other decent stuff," and with a fair linen cloth. The vestments, including the collet's surplice, are ample, graceful and dignified. There is no chalice-veil. These features are constant; some minor points, such as the apparels and the maniples, are sometimes omitted, but they are drawn sufficiently often to show the artist's intention.

These features are characteristic of the period—an age which understood the art of combining richness with reserve, because it was essentially an artistic age. A similar simplicity is to be noticed in the ceremonial itself. The services of the Church had not yet been marred by that excessive devotion to unimportant details which was soon to be enforced by the Roman curia upon the dioceses that accepted its authority. But it must not be supposed that mediaeval services were therefore less rich than those which now obtain on the Continent. They were less minute in matters of ceremonial, they were not "flashy" in matters of ornament; but they must have been grander in general effect. The processions, for instance, of Salisbury, or Aberdeen, Paris, Liège, or Seville, were considerably fuller than those of the present Roman rite; they had more colour, more points of interest, more significance and stateliness. There was, in fact, a very gorgeous ceremonial for great places and great occasions. But all the evidence shows that, whether the service was full or plain, the simplicity which is characteristic of *Dat Boexken* was preserved. The ministers are not tied down to one particular place or posture at every moment of their ministration. The clerk is not obsessed with any dread of not being "correct": quite simply and naturally, he makes himself

generally useful, and shares with the subdeacon the office of thurifer. The reverences are never exaggerated, as they so often are in the English Church to-day ; even in most solemn parts of the service the assistant ministers kneel bolt upright. There is no sign of fussiness of any kind.

The service shown in these pictures is of the plainer kind, but in spite of the small number of the assistants, its dignity is maintained : it is still High Mass ; the priest is not restricted to a couple of serving boys, as in the modern so-called *missa cantata*, but is assisted (as our own Canons of 1603 direct) by Gospeller, Epistoler, and Clerk. Thus the service, though simplified by the absence of thurifer and (except at the Gospel) of taperers, is not degraded, but retains its solemn character. It is also noticeable that, in spite of the limitation in the number of ministers, incense and processional lights are both introduced, though not at all the points of the service where the ritual allows them. Such characteristics as these illustrate the need of liturgical knowledge among both the clergy and bishops of the English Church. They show how ceremonial may be simplified without ignorant tampering with essential features. They show also that a service may be sober and simple, even to the verge of plainness, and yet at the same time be carried out with the proper ornaments of the Church, and remain dignified, reverent and beautiful.

¶ Dat eerste artikel vanđ missen es.

¶ Hoe dat hem die priester bereypt in die sacristie om misse te doen. daer toe hē helpen die diaken ende subdiakē. mer die priester trect alleen dat cleet an. ¶ Dat bewijst ons.

I. VESTING IN THE SACRISTY.

℄ Dat eerste artikel vand' missen es.

℄ Hoe dat hem die priester bereyt in die sacristie om misse te doen. daer toe hẽ helpen die diaken ende subdiakẽ. mer die priester trect alleen dat cleet an.

"The first article of the Mass.

How the priest prepares himself in the sacristy to say Mass: the deacon and subdeacon help him in this, but the priest puts on the vestment by himself."

"*Dum ministri se preparent*" (*Mis. Rom.* 1474, xxv). No directions are given for vesting in the contemporary Roman Missal, the only mention of it being "*dum ministri preparent se stollam apponens circa collum faciat aquam benedictam dicendo*" (*Mis. Rom.* 1474 as above), and "*Paratus sacerdos cum intrat ad altare dicat*" (*Ibid.* 198). The only mention of the chasuble is in the Holy Week services (*Ibid.* 128, 170, 190), where the dalmatic is also once mentioned (*Ibid.* 175). Thus, until about 1540, the rubrics of the Roman Missal were scantier than those of the English Prayer Book of 1549. The Sarum and other secular English rites were similarly incomplete; and it is curious to notice the contrast between the Sarum rubric, "*Ad missam dicendam, dum sacerdos induit se sacris vestibus dicat hymnum sequentem* Veni Creator Spiritus" (*Mis. Sar.* 577), and the more detailed rubric of the Prayer Book of 1549, "*The priest that shall execute the holy ministry, shall put upon him the vesture appointed for that ministration, that is to say, a white albe plain, with a vestment or cope. And where there be many Priests or Deacons, then so many shall be ready to help the priest in his ministration, as shall be requisite; and shall have upon them likewise the vestures appointed for their ministry, that is to say, albes with tunicles*" (*First*

❡ Dat tweede artikel der missen es

II. THE APPROACH TO THE ALTAR.

¶ Dat tweede artikel der missen es.

¶ Hoe dat die priester gaet vter sacristie na den outaer. mitten dyaken ende subdyakẽ ende aldaer blÿft hi staen tusschẽ hem beyden.

"The second article of the Mass.

How the priest goes out of the sacristy to the altar with the deacon and subdeacon, and there remains, standing between them both."

"*Paratus sacerdos cum intrat ad altare dicat V. Introibo.*" (*Mis. Rom.* 1474, 198.) The ministers are apparently not going direct to the altar, but to the credence, where, it would seem by Plate III, the cruets are placed. The subdeacon walks first, carrying the two cruets; the deacon next with the chalice, on which is a pall or folded corporal, but no veil; behind him the priest, with hands joined; the clerk brings up the rear with the censer in one hand and the paxbrede or *osculatorium* (*see* Article XXVII) in the other. I have not been able to find any directions for this way of bringing in the ornaments. The Sarum Missal is far fuller than any other, and it gives the order of approach—taperers, thurifer, subdeacon, deacon, priest (*Mis. Sar.* 582); it also directs the taperers to bring in the bread, wine, water, bason and towel after the Introit (*Ibid.* 589). But here there are neither taperers nor thurifer; therefore the clerk takes the thurifer's duties (*cf.* Plate VII, where the subdeacon does this), and the subdeacon brings in the cruets, while the deacon carries the chalice, a duty which the Sarum *Customary* (p. 69) relegates to the clerk.

The heads of all are uncovered. The chasuble has Y-shaped orphreys, and is turned back over the shoulder. The ministers are vested as in Plate I.

The altar stands on a foot-pace with one step, which Plate III shows to be of wood, with no carpet or mat (*cf.* the plates in *Exposition de la Messe*). The step disappears after Plate VIII. The altar is covered with a fair linen cloth, the exact breadth of the mensa, and fringed at the end, with a rather small frontal fringed at the bottom (in Plate V at the sides), and with a frontlet, the fringe of which is shown in the next plate. One candle is shown, and one riddel.

¶ Dat derde artikel der missen es

III. THE CONFESSION.

¶ Dat derde artikel der missen es.

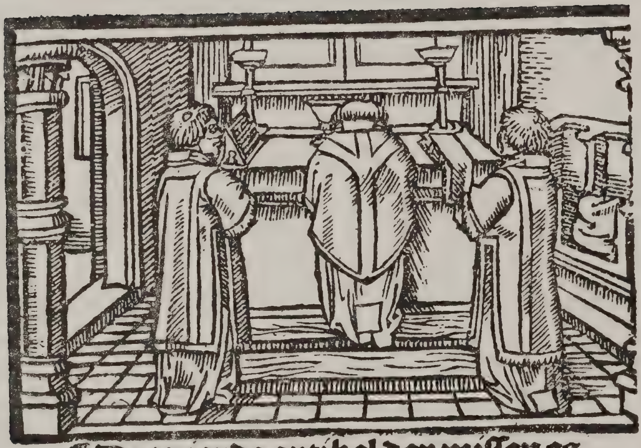
¶ Hoe dat die priester staẽde aldus tusschẽ hem beyden. sprect met groter oetmoedicheyt Cõfiteor Eñ beschuldicht hem seluen als een sondich mẽsche. nochtãs es hi te voren ghebiecht vã allen doot sonden.

"The third article of the Mass.

How the priest, standing thus between them both, says with great humility *Confiteor*, and accuses himself as a sinful man. Nevertheless he has already confessed himself of all deadly sin."

"*Deinde faciet confessionem inclinatus profunde.*" (*Ind. Plan.*) Priest, deacon, and subdeacon stand together on the pavement, bowing (*cf. Mis. Sar.* 579, "*Accedat sacerdos cum suis ministris ad gradum altaris, et dicat ipse confessionem, diacono assistente a dextris et subdiacono a sinistris*"), the two ministers turned slightly towards the priest (*cf.* the present Roman *Ritus Servandus* III, 9, "*aliquantulum conversi ad Celebrantem*"). The clerk, wearing a rochet, kneels at the side, facing across; his head is slightly bowed, and he is beating his breast (*cf.* "*Cum dicit:* mea culpa, *ter pectus dextera mana percutit, sinistra infra pectus posita,*" *Rit. Serv.* III, 7). The apparels are more carefully drawn than usual: those on the amices are short, which was a Low Country custom.

Two candles stand directly on the altar. What looks at first sight like a gradine is really the base of a closed triptych which forms the reredos. Two riddels flank the reredos. The chalice, covered by the pall, stands on the altar. On the north end of the altar is the desk, and on the south the missal, with a long cover (*cf.* Plate IV) hanging over in front. Two of the sedilia, each with a cushion, are visible.



¶ Dat vierde artikel der missen es

IV. THE PRIEST AT THE ALTAR.

❡ Dat vierde artikel der missen es.

❡ Hoe dat die priester als Confiteor wt es. so gaet hi opten outaer. met groter reuerẽcien. eñ seer leech hem bughende. aenbidt hi gode almachtich.

"The fourth article of the Mass.

How the priest, when *Confiteor* is over, goes up to the altar with great reverence, and bows very low, adoring almighty God."

"Aufer a nobis *etc. Et dicta hec oratio aliquantulum alte dum ascendit sacerdos ad altare finis* Per Christum Dominum Nostrum *V* Amen. *Postea inclinatus coram medio altaris junctis manibus dicit sub silentio hanc orationem* Oremus te Domine." (*Ind. Plan.*)

The Sarum rubric is very similar to the above; the Roman missal of 1474 says merely, "*Postea inclinatus dicit secreto hanc orationem* Oramus te," and directs the priest to go up to the altar and kiss it *after* the prayer "Oramus te." The present Roman missal directs him to go up before *Aufer a nobis*, and to bow and kiss the altar during *Oramus te.*

The priest bows at the altar, the deacon and subdeacon remain standing to the right and left on the pavement.

Altar as before. The long cover of the book, and its clasps, are clearly drawn in this plate.

¶ Dat seste artikel der missen es

VI. THE EPISTLE.

¶ Dat seste artikel der missen es.

¶ Hoe dat die priester. die diakẽ eñ subdiaken gaen vãndẽ outaer. eñ laten den outaer leech eñ alleen staen. Die priester ende die dyaken gaen sitten indẽ gestoelte. Die subdyaken singet die epistel.

"The sixth article of the Mass.

How the priest, deacon and subdeacon go from the altar, and leave the altar empty and alone. The priest and the deacon go and sit in the seats. The subdeacon sings the Epistle."

"*Deinde legitur epistola semper ante gradus extra medius altaris ibi in missa conventuali* . . . Quo facto in missa conventuali vadit sacerdos ad sedem: et lecta vero epistola et graduali cum aliis que ante evangelium legenda sunt cum ministro vel ministris in sede perlectis." (*Ind. Plan.*) In the present Roman rite the priest and deacon remain standing at the altar (*Rit. Serv.* VI. 4); but the Sarum Missal (587) and the great majority of Western rites agree with our text and with *Indutus Planeta*. The priest sits in the easternmost stall of the sedilia, the deacon on his left. *Cf.* the present Dominican rite, "*Ut sacerdote primo in presbyterio a cornu epistolae sedere ad ejus sinistram diaconus, et ad hujus sinistram subdiaconus*" (*Mis. Predic. De Off. Min. in Missa Majori.* § 4, the same direction occurs in the Dominican Missal of 1506. In the Roman rite the priest sits in the middle stall, with the deacon on his right.

The subdeacon stands on the pavement opposite the middle of the altar, and facing eastward; he has no special book, but sings the Epistle from the missal which he has removed from its desk.

Two men in lay dress sit in a corner with their hats on. Another man, wearing a cap, attempts with a double-

thonged whip to quell a dog who seems to be vying with the subdeacon in vocal exercise.

On the altar is a spread corporal shown for the first time under the chalice. "*Dum vero legitur epistola a subdyacono sacerdos extendit corporale quod supponitur super altare.*" (*Ind. Plan.*)

In this tract he is told not to complete the unfolding till the oblation, because of the dust: having laid the corporal lengthwise on the altar, he then goes to his seat as is stated above. The Sarum Consuetudinary (p. 71) directs the deacon to spread the corporal during the Alleluya, Tract, or Sequence.

The desk is again at the north end of the altar, and the paxbrede is drawn on the south.

(It should be noticed that the phrase "missa conventualis," which occurs in the extract from *Indutus Planeta*, was used by the regulars as the equivalent of "High Mass.")

Dat seuenste artikel der missen es

VII. THE GOSPEL.

¶ Dat seuenste artikel der missen es.

¶ Hoe dat die priester weder gaet aenden outaer. vā daer hy eerst gheuloen was. eñ aldaer so hoort eñ leset hi dat heylich euangeli seer naerstich.

"The seventh article of the Mass.

How the priest goes back to the altar, from which he had gone before, and there hears and reads very diligently the holy Gospel."

The position of the priest is given in the contemporary Dominican Missal, "*Dum autem evangelium legitur: stet sacerdos ad dextrum latus altaris, versa facie ad evangelium donec fuerit lectum.*" (*Mis. Predic.*, 1506, *De Off. Min.*, col. 8.) It was defined later by the Council of Trent—"*Interim celebrans stat junctis manibus à cornu Epistolae.*" (*Ordo Celebrandi Ex. Dec. Con. Trid. Cf.* the present *Rit. Serv.*, "*Tum junctis iterum,*" etc.); but it is not mentioned in the other Continental books quoted in this work, nor in any English book, except that the Sarum Missal places the priest at the midst of the altar (see the passage "*Coetera omnia*" below), but without further defining his position.

The deacon faces north to read the Gospel. "*Et semper legatur Evangelium versus Aquilonem*" (*Mis. Sar.*, 13); the *Expositio Misteriorum* explains this, "Legens autem evangelium vertit se ad aquilonem que est plaga frigida et tenebrosa significans malitiam dyaboli tenebrosam et frigidam. . . . ut tenebras fugat et frigus arceat charitate." The Gospel is being read from the book as it lies on the altar, a method allowed by the Sarum Missal only for the priest in the absence of a deacon—"*Coetera omnia in medio altaris expleantur, nisi forte diaconus defuerit. Tunc enim in sinistro cornu altaris legatur evangelium*" (*Mis. Sar.*, 589).

The deacon signs the book, apparently with his thumb, before commencing the Gospel. "*Faciat signum super librum, deinde in sua fronte, et postea in pectore cum pollice*" (*Mis. Sar.*, 13). *Expositio Misteriorum* explains this, "In libro. Crucifixum predico In fronte crucifixum non erubesco. In pectore crucifixum credo" (*Expos. Mist.*). The *Alphabetum Sacerdotum* mentions the signing of the mouth, which is omitted in the English books—"*in fronte in ore et in pectore coram se.*" The *Lay Folk's Mass Book* (16) gives a further detail as to the signing of the book—

"For then tho prest flyttes his boke
north to that other auter noke
And makes a cros vpon tho letter
with his thoume, he spedes the bette.

The *Expositio* describes also the manner of kissing the book at the end of the Gospel—"Et dicto evangelio osculatur liber apertus a sacerdote et lectore" (*Expos. Mist.*).

The subdeacon, standing on the pavement, takes the thurifer's office (*cf. Mis. Sar.*, 12, "*Thuribularius vero stet post diaconum ad eum conversus.*" It is noticeable that this is the only occasion during the service at which incense is shown in use; this reminds one of Bishop Andrewes, who used "A Censor to burn Incense, in at the reading of the first Lesson, as in the Popish Masse and Churches" (*Canterburie's Doome*, 123). The first *Ordo Romanus* shows that in the eighth century incense was only used at the approach to the altar and the Gospel-procession (*cf.* Duchesne, *Origines*, 155)—just the two points when the censer is represented in our plates. It is noticeable that in the West German late 15th century Pontifical (Brit. Mus. MS. Add. 14,805) the subdeacon swings the censer at the Gospel, standing below the step in the same position as in our Plate. This picture is reproduced in the Alcuin Club Collections No. IV, Plate XVIII.

The clerk holds the ship for the incense on the right of the subdeacon: there is some confusion in the drawing of his surplice. Two taperers in surplices hold long torches

before the deacon: a man and a woman stand by them. (*Cf. Mis. Sar.*, "Ceroferariis diacono assistentibus, uno a dextris et reliquo a sinistris et ad eum conversis.")

The chalice stands on the spread corporal as in the last plate. There are no lights on the altar, but only the two torches held by the taperers (*cf.* the West German picture, quoted above, where the clerk holds two candles which he has apparently taken from the altar); nor is there any special Gospel-book or lectern. This is the only plate in which the priest's maniple is drawn. The omission is typical of much in old book illustration; but often, as in this case, one picture supplements another, and the general result is trustworthy for those who understand the evidence.

D

¶ Dat achste artikel der missen es

VIII. THE CREED.

¶ Dat achste artikel der missen es.

¶ Hoe dat die priester nae dat euangeli ghehoort eñ ghelesen heuet. so gaet hi int middel vãden outaer. eñ singet met luder blider stemmen Credo in unum deum.

"The eighth article of the Mass.

How the priest, after he has heard and read the Gospel, goes to the midst of the altar, and sings with loud and joyful voice *Credo in unum Deum.*"

"*Reversus ad medium altaris dicit.* Credo." (*Ind. Plan.*) The priest stands at the midst of the altar, his hands are not clearly drawn ("*Jungende sunt manus . . . . . postquam inceperit . . . . .* Credo." *Ibid.*). The deacon and subdeacon stand immediately behind the priest to begin the Creed (*cf.* the present Roman *Ritus Servandus*, vi, 5; "*Incipit si dicendum sit,* Credo, *stantibus post eum Diacono et Subdiacono*"). The clerk has just come down from the altar, where he has apparently been moving the missal nearer to the priest from the place where it stood for the Gospel. Two men are looking through the chancel or chapel screen.

Altar as before. The artist has got his perspective wrong in drawing the corporal, and has patched it up as best he could. One of the riddels is drawn very clearly in this plate; it hangs full from large rings on a rod bent straight up at the end. For the first time the whole of an altar light is shown; it is, as in all subsequent plates, short and tapering.

In no plate are steps provided for both deacon and subdeacon; in this one the step is too narrow for such use; but even when a broad step is drawn, the deacon does not use it, standing not "*in proximo gradu,*" but on the pavement.

❡ Dat.ix.artikel vander missen es

IX. THE OFFERTORY AND LAVATORY.

¶ Dat .ix. artikel vander missen es

¶ Hoe dat die priester heymelikẽ stille stãede. sond' enich gheluyt bereyt eñ offert dat sacrificie Eñ daer na soe gaet hi tottẽ hoeck vãden outaer eñ wast sÿn handen.

"The ninth article of the Mass.

How the priest, standing secret and silent, prepares without any sound and offers the sacrifice. And after this he goes to the corner of the altar and washes his hands."

The order of the Roman Missal of 1474 is here followed, and not that of *Indutus Planeta.* This Missal agrees with the present Roman rite in placing the making of the chalice after the Creed :—"Et vitam venturi seculi. Amen. *Quando sacerdos offert hostiam super altare dicat hanc orationem.* Suscipe . . . . . *Quando mittit aquam in calicem dicit orationem.* Deus qui," etc., exactly as in the present Roman Missal, except that the rubrics are much briefer. *Indutus Planeta*, however, agrees with the Sarum Missal in regard to High Mass ("*Dictoque Gradali* Alleluya *vel Sequentia vel Tractu a sacerdote privatim cum suis ministris, accipiat subdiaconus panem et vinum et aquam cum calice et ea preparet.*" *Mis. Sar.* 587); while for Low Mass it gives a choice between the general mediæval practice of making the chalice before the service and that of the Roman Missal. *Alphabetum Sacerdotum*, a French tract for Low Mass, assumes that the chalice was made before the service ; for it directs the priest to inspect the oblations between the Epistle and Gospel, "*Deinde visitat his sacrificium surgendo patenam supra quam debet esse hostia ; respiciendo infra calicem si sit vinum et aqua.*" This is exactly what Becon describes in *The Displaying of the Popish Mass* (Parker Soc. Ed., 264) —"Ye take up your mass-book, and away ye go to the

other end of the altar to read the Gospel. But first of all ye uncover the chalice and look whether your drink be there or no." The chalice is still made before the service at Low Mass in the Dominican rite (*Mis. Predic. Quomodo Sacerdos se Preparare Debet*) and before the Gospel at High Mass (*Ibid. De Off. Min.* 9).

The directions of *Indutus Planeta* are:—"*Lecta vero epistola et graduali cum aliis que ante evangelium legenda sunt cum ministro vel ministris in sede perlectis: subdyaconus parat calicem in loco suo: collocando hostiam super patenam: et vinum tantum calici infundendo: et sic paratum ponit super altare. In missa vero privata si non affuerit subdyaconus parat sacerdos calicem antequam incepta fuerit missa vel post evangelium secundum quod oportunus sibi fuerit.*" (*Ind. Plan.*)

In the plate the Offertory is over, and the clerk pours water over the priest's hand, holding up the lid of the cruet. "*Hic cooperiat calicem cum corporalibus faciendo crucem super calicem et hostiam dicendo* In nomine pa. *Deinde vadat locum manus dicendo* Lavabo," etc. (*Alph. Sac.*) There is some confusion over the drawing, and the bason is omitted. The deacon and subdeacon stand as they did during the Creed; they do not join their hands.

Altar, chalice and corporal as before. The reredos is of a different type. This is the last representation of the end of the altar in which the fair linen cloth is properly drawn: in all succeeding plates the artist confuses it with the frontlet, except when (as in Plates XVI and XIX) he gives a front view of the altar. No "*locus ministracionis*" is shown: for anything like a properly appointed credence we must turn to the Mass of S. Gregory; the only suggestion of one elsewhere is in Plate XIV.

¶ Dat.x.artikel vander missen es

X. SUSCIPE S. TRINITAS AND ORATE.

¶ Dat .x. artikel vander missen es

¶ Hoe dat die priester gaet int middel van den outaer. biddẽde alle dat indẽ himmel is. dat si voer hem willen bidden Ende dan so keert hi hem õme totten volcke, begheren de dat si oec voer hem biddẽ willen.

"The tenth article of the Mass.

How the priest goes to the midst of the altar, praying all that be in heaven that they will pray for him. And then he turns round to the people, desiring them that they also will pray for him."

"*Deinde rediens ad medius altaris inclinatus dicit* Suscipe . . . . . *qua finita erigens se osculatur altare et vertens se ad populum dicit* Orate fratris." (*Ind. Plan.*) "*Jungat manius dicendo* Orate." (*Alph. Sac.*) The priest stands with joined hands to say *Suscipe S. Trinitas*, his body, but not his head, bowed. The artist has forgotten all the maniples; he has also in his absence of mind sketched a square cap round the tonsured crown of the subdeacon.

Altar as before. The rod of one of the riddels is again shown. The fair linen cloth is now confused with the frontlet. Neither in this nor the following plates is the covering of the chalice shown—"Hic cooperiat calicem cum corporalibus." (*Alph. Sac.*) "*Reponat calicem et cooperiat eum corporalibus.*" (*Mis. Sar.* 593.) The pall or folded corporal of the earlier plates does not reappear till Plate XV, and then disappears again till once (Plate XXIV) after the Consecration.

The structure of the sedilia (moveable wooden stalls on a platform, each furnished with a large soft cushion) is very clearly shown in this and the next plates. Here a man stands behind them.

❡ Dat.xi.artikel vander missen es

XI. THE PREFACE.

¶ Dat .xi. artikel vander missen es

¶ Hoe dat die priester staende int midden vãden outaer. heft op met luder stemmen eñ singet die prefacie Per oĩa secula secl'or'.

"The eleventh article of the Mass.

How the priest, standing in the midst of the altar, raises loud his voice and sings the Preface, Per omnia secula seculorum."

"*Dicit secretam vel secretas stans contra medium altaris quibus completis elevatis et extensis manibus . . . dicit.* Per omnia secula seculorum. *Finita vero prefatione dicit* Sanctus." (*Ind. Plan.*) Ministers as before, the priest stands upright with hands joined for the conclusion of the Secret, which is regarded as beginning the Preface : "*Hoc modo incipiantur omnes Præfationes ad missam per totum annum tam in feriis quam in festis.* Per omnia sæcula sæculorum. Amen. *Hic elevet manus, dicens,* Dominus vobiscum," etc. (*Mis. Sar.* 607.)

The maniples of the assistants reappear in this plate; they are long and narrow, and so loosely fastened that the ends lie apart, the lining being well shown; and the subdeacon finds it necessary to pull his up.

The riddels are long and full, and fringed at the bottom. There is a bench with a step at the north of the altar.

E

❡ Dat.xij.artikel vander missen es

XII. THE SANCTUS.

¶ Dat .xii. artikel vander missen es

¶ Hoe dat die priester als die prefacie wt is soe sinctmen Sanctus Sanctus Sanctus Benedictus qui venit ĩ noĩe dñi.

"The twelfth article of the Mass.

How [the priest], when the Preface is over, they sing: *Sanctus, Sanctus Sanctus, Benedictus qui venit in nomine Domini.*"

Many of the Pre-Tridentine Roman Missals give even less information as the method of reciting the *Sanctus* than the Book of Common Prayer, not even mentioning that the priest turns back to the Lord's Table at the Preface. As in the Prayer Book, the *Sanctus* is printed in the Edition of 1474 as part of the same paragraph with *Vere dignum*, but without even the distinction of a capital, and its words are not given in full. The posture of the priest in the plate is explained in *Indutus Planeta*: "*Jungende sunt manus . . . . in fine prefationis*"; but it is more exactly described in the Sarum (610) and York (181) Missals: "*Dum sacerdos dicit* Sanctus Sanctus, *erigat parumper brachia sua, et jungat manus suas.*" According to all the authorities with which I am acquainted, the deacon and subdeacon ought to be on either side of the priest, and not behind him: "*Dicit* Sanctus *cum ministro vel ministris mediocriter inclinatis super altare.*" (*Ind. Plan.; cf. Cons. Sar.* 75.)

Dat twede deel ŏ misse ĩ welc wert ŏ maect ŏ; lidẽ õs herẽ ihũ xp̃i eñ ghi selt lesẽ dese ghebedẽs Eñ ghi ŏdiẽt .xlvi. dusẽt iaer aflaets

O Here ihesu xp̃e. ic aẽbede di hãgende inden cruce. eñ een doernẽ crone op v hoeft dragẽde Jc bidde di dat dỹ cruce mi

THE MASS OF S. GREGORY.

(Text in the Plate.)

"The second part of the mass, in which is commemorated the sufferings of our Lord Jesus Christ; and you shall read these prayers, and you earn forty-six thousand years' indulgence."

The Canon is introduced by this large plate illustrating the legend of S. Gregory's Mass, according to which the Host was visibly changed into Christ in his Passion while the saint was celebrating. The text affords a naïve instance of the mediæval doctrine concerning Indulgences. In the plate S. Gregory kneels, his hands raised in adoration; a deacon stands by him, raises the chasuble, and holds a torch in his right hand; a cardinal, hooded and hatted, stands holding the tiara and triple cross.

Behind the vision is a high reredos of the usual type, with rods carrying the riddels; as often, the rods appear to spread outwards owing to the faulty perspective. On the altar are the chalice, the paten covered by a small corporal apparently folded, the missal on its wooden stand, and the paxbrede. The altar has a frontal of rich brocade. There are no lights except the sacring torch in the deacon's hand. The object which looks something like a large gradine is really the open tomb of the Vision—a very common feature in pictures of the Mass of S. Gregory.

In this plate alone is a credence shown. It has a fringed covering, and on it stands a flagon (of what is usually considered the Protestant type) and bason.

¶ Dat.xij.artikel vanderr missen es.

XIII. TE IGITUR.

¶ Dat .xiii. artikel vander missen es.

¶ Hoe dat na sanctus beghĩnet die priester dat Canon heymelikẽ met besloten gardinen. op dat die priester niet gestoerten soude werden. Daer nae soe neyghet hem die priester seer neer.

"The thirteenth article of the Mass.

How, after the *Sanctus*, the priest begins the Canon secretly, with closed curtains so that the priest may not be disturbed. After that the priest bows very low."

"*Deinde inclinatus coram altari junctis manibus dicit* Te Igitur" (*Ind. Plan.*) The priest bows with joined hands; the deacon and subdeacon do not bow with the priest, but remain standing upright as before. In the present Roman use the priest begins *Te Igitur* with hands raised and extended before he joins them; but all the English uses agree with the above in directing the priest to begin the Canon with joined hands. "*Deinde confestim, manibus junctis et elevatis oculis, incipiat* Te Igitur." (*Mis. Sar.* 610). *Cf.* the German *Expositio Misteriorum*—"Debet etiam junctis manibus ante altare inclinationem profundissimam facere"; and the French *Alphabetum Sacerdotum*—"*Sacerdos se inclinet ante altare manibus junctis dicendo* Te igitur. . . . . *Extendat manus dicendo* In primis." This does not mean, however, that he kept his hands joined for the whole Canon; the Sarum Missal, like the present Roman Missal, has "*elevet manus suas*" before "Imprimis quae," "raising" being the Sarum equivalent for extending. One text seems to describe the priest as bowing *after* the beginning of *Te Igitur*; in this it agrees with the Sarum rubric (which directs him (610 and 613) to begin "*junctis manibus et elevatis oculis*" and not to bow

till "ac petimus"; *cf.* also *Mis. Ebor.*, 182, and *Mis. Herf.*, 127), but not with *Indutus Planeta* nor with the Pian Missal. The earlier Pre-Tridentine Roman missals (*e.g.*, *Miss.* Rom. 1474) have no rubrics here at all.

The phrase *met besloten gardinen*, "with closed curtains," is interesting. It probably means that there was a common custom for the ministers to pull out the riddels to the end of the rods at the commencement of the Canon. The artist, however, has not followed the author in this matter. The Council of Soissons (1404) agrees with our text in stating that the object of the curtains is to prevent the priest being disturbed,—"Quotiens missa celebratur, cortinæ sint circa altare, ne sacerdos a circumstantibus turbetur, maxime ubi est frequentia populi" (see Wickham Legg, *Three Chapters in Recent Liturgical Research*, 9); but it says nothing about the curtains being "closed" or "drawn" (as it is translated in the English version, see Appendix I on p. 143) for the Canon as is described here. Brother Gherit in the second part of the Article goes on to explain mystically—"That teaches us how Jesus with closed doors ate the Paschal Lamb with his disciples"; though the primitive custom of hiding the altar during the Canon had long been discontinued in the West. The riddels and the dorsal (or reredos) undoubtedly represent three of the curtains of the ancient ciborium, which curtains were retained when the fourth (which hid the altar during the Canon) had disappeared. This fourth curtain survived through the Middle Ages only in the form of the Lent Veil.

Dat.xiiij.artikel vander missen es

XIV ROGAMUS AC PETIMUS.

¶ Dat .xiiii. artikel vander missen es

¶ Hoe dat die priester na dat sȳ eerste Memento ofte stille wt es. so maect hi drie crucē ouer die kelc. sprekēde heymelike woerden.

"The fourteenth article of the Mass.

How the priest, after his first Memento or silence is over, makes three crosses over the chalice, saying secret words."

The continuation of *Te Igitur*: ". . . . rogamus ac petimus uti accepta habeas et benedicas hec ✠ dona, hec ✠ munera, hec ✠ sancta sacrificia illibata" (*Mis. Rom.* 1474, 206). These are the three crosses of the text; they are really made over both the elements, "super oblata" in the present Roman Missal "super calicem et panem" in the Sarum Missal, though York and Hereford and some editions of the Sarum Missal agree with our text in mentioning the chalice only. After this (not before, as the text suggests) the priest makes "his first Memento or silence": the phrase here ought to be omitted; it is rightly given in Article XV, which is the proper place for it.

The priest is in the act of signing the chalice, apparently with the second and third fingers of his right hand: *Cf.* "Signum crucis tribus digitis . . . . sub invocatione trinitatis" (*Expos. Mist.*), not as in the Pian *Rit. Serv.* (iii, 5). His left hand rests, as is still the custom, on the altar: "Cum . . . . benedicit oblata, vel aliquid aliud, ponit eam super Altare" (*Rit. Serv.* iii, 5). The deacon and subdeacon hold their hands in formal fashion.

The bench at the north end of the altar has in this plate become a credence, of a type still common. On it lies a bason, and apparently a cloth also. Two men, who seem to be a priest and his deacon or clerk, on their way to or from another altar, look on from behind the sedilia.

F

⁋Dat.xv.artikel vander missen es

XV. MEMENTO DOMINE.

¶ Dat .xv. artikel vander missen es

¶ Hoe dat die priester staet ĩ sÿn eerste Memẽto ofte stille. Eñ dã so biddet hi voer sÿn vriendekẽs leuẽdich. datse god gracie wil gheuẽ. eñ sparẽ in doechdẽ.

"The fifteenth article of the Mass.

How the priest stands in his first Memento or silence. And then he prays for his friends who are living, that God will give them grace and keep them in virtue."

Oratio pro vivis. "Memento Domine, famulorum famularumque tuarum N." (*Mis. Rom.* 1474, 206). The priest has joined his hands for the first *Memento*, or commemoration of the living. The joining of the hands is directed in the present Roman Missal, "*Jungit manus, et orat,*" etc. "His friends" reminds one of the rubric found in some editions of the Sarum Missal, which divides the living into five classes—self, relations (carnal and spiritual), friends, congregation, and all Christian people "*et potest hic sacerdos omnes svos amicos Deo commendare*" (*Mis. Sar.* 614). The subdeacon has crossed his hands over his breast, and it will be noticed that neither he nor the deacon follow any set order in this matter. The clerk reappears. With a long pole he is guarding the altar from the dog, who has also reappeared and has recommenced his protest against the violence of the man with the whip.

In this plate the artist has remembered to place a folded corporal on the chalice.

¶ Dat.xvi.artikel vander missen es

XVI. QUAM OBLATIONEM.

¶ Dat .xvi. artikel vander missen es

¶ Hoe dat die priester maect vȳf crucen ouer die hostie eer hi die cõsacreert int sacramẽte.'

"The sixteenth article of the Mass.

How the priest makes five crosses over the Host before he consecrates it in the Sacrament."

"*Et postea facit tres cruces continue super hostiam et calicem comiter dicens* Benedictam . . . *Facit iterum duas cruces dicens* Corpus et sanguis, *prima super hostiam secunda super calicem*" (*Ind. Plan*). The deacon and subdeacon have gone up to the right and left of the priest, who signs the "Host," or rather, both the elements, saying:—"Quam oblationem tu Deus omnipotens, in omnibus, quaesumus, bene✠dictam, ascri✠ptam, ra✠tam," etc. (*Mis. Rom.* 1474, 207).

A man in lay dress, with his hat on, sits in a corner.

The fair linen cloth is here properly drawn, falling over both ends of the altar. There are now two steps to the altar.

❡ Dat.xvij.artikel vander missen es

XVII. QUI PRIDIE.

¶ Dat .xvii. artikel vander missen es

¶ Hoe dat die priester sÿn handē voer hem striket opten outaer als suuerende.

"The seventeenth article of the Mass.

How the priest wipes his hands completely before him on the altar to cleanse them."

"Qui pridie. *Ductis plane digitis super pallam altaris accipit ibi ostiam*" (*Ind. Plan.*) In the present Roman *Ritus Servandus* (viii. 4) this has become "*super corporale*," as in the Utrecht Missal (*Mis. Traj.* see Appendix): but in the Sarum Missal it is simply "*tergat digitis*," to which in a MS. York Missal (*Mis. Ebor.* 184) is added "*super lintheamina altaris.*" In the plate as in our text, the priest wipes his fingers with some elaboration on the "*pallam altaris*" itself, while the deacon and subdeacon turn aside to give him plenty of room. They are unmoved by the dog, who continues to protest vigorously against his castigator.

The paxbrede reappears on the altar.

¶ Dat.xviij.artikel vander missen es.

XVIII. THE CONSECRATION.

¶ Dat .xviii. artikel vander missen es.

¶ Hoe dat die priester neemt die hostie in sÿn hant. eñ die diēder leyt die carsoffel op sÿn schouderē eñ also bereyt hē die priester om te consacreren eñ te offeren dat heilige sacramēt eñ lichaem ons heren.

"The eighteenth article of the Mass.

How the priest takes the Host in his hand, and the minister lifts the chasuble from his shoulder, and then the priest prepares himself to consecrate and to offer the Holy Sacrament and Body of our Lord."

"*Hic accipiat hostiam in manibus dicendo.* Qui pridie." (*Mis. Rom.* 207.) The directions of all contemporary editions of the Pre-Tridentine Roman Missal for the Consecration are very scant—scantier, here as elsewhere, than those of the Book of Common Prayer: the only others in the printed editions are "*Hic deponat hostiam, et levet calicem dicens.* Simili modo," "*Hic deponit calicem.* Unde et memores." Nothing is said of bowing or of elevation. (*Cf.* under Article XIX.) In the plate the priest holds the Host in his right hand only, but the action is badly drawn. He raises his eyes, an action that is now ordered in the Roman use (*Rit. Serv.* viii, 4), and was already in the York and Sarum Missals: "Elevatis oculis in coelum, *Hic elevet oculos suos*" (*Mis. Sar.* 616): the direction of *Alphabetum Sacerdotum* is to raise his hands, not his eyes.

It will be noticed that the deacon and subdeacon have gone down from the altar, and throughout the Consecration remain kneeling at the step to the right and left. "Interim diaconus a dextris sacerdotis, et subdiaconus a sinistris cum patena flectant genua super gradum supremum altaris" (*Mis. Predic.* 1506. *De Off. Min.* col. 14.) This position is different to that of the present

Roman rule (" *Cum autem Celebrans dicit.* Quam oblationem *etc. Diaconus accedit ad ejus dexteram . . . et cum Celebrante genuflectit. Subdiaconus genuflectit in loco suo,*" *i.e.* "*post Celebrantem,*" etc. *Rit. Serv.* viii, 8 and 7), but seems to have been formerly common (*cf.* plates in Alcuin Club Collections, *English Altars,* viii, and xi; *The Parson's Handbook,* I; and Cutts, *Parish Priests,* 204; and also *Brit. Mus. MS. Add.* 35313, fo. 40, which will shortly be reproduced in an Alcuin Club Collection).

The artist does not follow the text as to the lifting of the chasuble till the next plate. A woman stands in the far corner.

¶ Dat.xix.artikel vander missen es.

XIX. ELEVATION OF THE HOST.

¶ Dat .xix. artikel vander missen es.

¶ Hoe dat die priester als hi dat heylige sacramēte gheconsacreert heuet. so heffet hy dat lichaem ons heren hoech op voer allen menschē. tusschen beyden sȳn handen. als een middelaer tusschē god den vader ende den menschen.

"The nineteenth article of the Mass.

How the priest, when he has consecrated the holy Sacrament, lifts high up before all men the Body of our Lord, between both his hands, as a mediator between God the Father and men."

"*Et dicto* Hoc est corpus meum. *Et adorato corpore domini cum mediocri inclinatione elevat illud reverenter ita quod a circunstantibus possit videri; postea desponit in loco suo.*" (*Ind. Plan.*) The priest, standing upright, elevates the Host. In the Utrecht Missal (see Appendix), however, he appears to make a reverence *while* he is elevating—as is shown by many pictures (*e.g.*, Plates 8 and 9 in *Exposition de la Messe*) to have been a common practice. The deacon and subdeacon kneel upright, and hold up the bottom of the priest's chasuble, which apparently the clerk has already "lifted from his shoulders" (Art. XVIII), for it is shown as well turned back. The present Roman rule is for the deacon only to lift the chasuble (*Rit. Serv.* viii, 8); but old pictures (*cf.* under Art. XVIII) agree with the two plates in this book. The clerk kneels to the left of the subdeacon, facing across. His sacring torch is represented as standing by itself—perhaps in a hole in the ground—instead of being held by a server.

The altar is very clearly drawn in this and the next two plates. The missal is always quite at the end of the altar and a long way from the priest. The slab of the altar projects beyond the foot-pace (but *cf.* the plates in *Exposition de la Messe* (Alcuin Club Collections), where the foot-pace generally projects sufficiently to allow standing room at the ends of the altar). The riddels are pushed so far back as to be hardly visible.

❡ Dat.xx.artikel vander missen es

XX. ELEVATION OF THE CHALICE.

¶ Dat .xx. artikel vander missen es

¶ Hoe dat die priester na dat hi dat gebenedide lichaem ons heren op geheuen heuet soe heft hi op den kelck metten duerbaren bloede ons herẽ.

"The twentieth article of the Mass.

How the priest, after he has lifted up the blessed Body of our Lord, lifts up the chalice with the everlasting Blood of our Lord."

"*Hic elevet calicem*" (*Mis. Traj.* see Appendix). So also *Alphabetum. Indutus Planeta* mentions the elevation of the Host only; the contemporary Roman Missal (see Article XVIII), and the printed York Missal (see *Lay Folk's Mass Book*, note on p. 283) mention neither elevation. The Sarum Missal mentions both, but allows of a half elevation of the Chalice:—"Inclinet se sacerdos ad hostiam, et postea elevet eam supra frontem ut possit a populo videri . . . Hic elevet calicem usque ad pectus vel ultra caput." (*Mis. Sar.* 617.) The reason for this distinction is that, whereas the elevation of the Host was introduced towards the end of the eleventh century, that of the Chalice did not obtain till later; for instance, at St. Alban's Abbey the Chalice was not elevated till 1429; and to this day it is not done by the Carthusians, who keep the Chalice covered by the hinder part of the corporal which is turned back, and thus can only raise the Chalice "paulo altius" (*e.g.*, *Ord. Cart.* 1582, p. 85), not even "usque ad pectus."

The priest, however, in the plate raises the Chalice "ultra caput" in the usual late mediæval manner. The deacon and subdeacon kneel as before. A woman kneels on the pavement near an open door.

It will be noticed that throughout the Consecration (Plates XVIII, XIX, XX) the ministers kneel bolt upright, not inclining even the head. This upright position was universal, because of the stress that was laid on the duty of all the assistants to look up at the Sacrament.

Sacring torch as before. The paxbrede reappears on the altar. As in the last plate, the subject of the reredos is suggested, and here it seems to be the Annunciation.

¶ Dat.xxi.artikel vander missen es

XXI. UNDE ET MEMORES.

¶ Dat .xxi. artikel vander missen es

¶ Hoe dat die priester nader eleuacië staet metten armen wt gherect cruyswÿs. biddēde voer dē volcke.

"The twenty-first article of the Mass.

How the priest, after the elevation, stands with his arms stretched out like a cross, praying for the people."

"*Deinde deposito calice dicit.* Unde et memores *extensis brachiis aliquantulum in modum crucis ut predictum est.*" (*Ind. Plan.*) This action is definitely excluded by the present Roman *Ritus Servandus* (IX, 1) "*Extensis manibus ante pectus dicit secreto*; Unde et memores." It was general in England as elsewhere: "*Deinde elevet brachia sua in modum crucis, junctis digitis*" (*Mis. Sar.* 617). The artist has forgotten to show the priest's hands "*junctis digitis*"; the thumb and first finger at least should be kept joined after the Consecration, according to all uses: "*Nota quod ab hoc loco usque ad ultimam purificationem manuum sacerdotis jungendus est index cum pollice praeterquam in signationibus et cum tangitur corpus domini*" (*Ind. Plan.*) The priest stands with arms moderately extended crosswise, and slightly bent (*cf.* "*mediocriter* etc." in *Mis. Predic.*, 1506, *De Off. Min.* col. 15); behind him stand the deacon and subdeacon, who have returned to their usual places.

"Praying for the people" is not a very accurate description of *Unde et Memores*, nor of the succeeding passages of the Canon.

¶ Dat.xxij.artikel vander missen es

XXII. SUPPLICES TE ROGAMUS.

¶ Dat .xxii. artikel vander missen es

¶ Hoe dat die priester daer na maect seuen crucen ouer dat heilige sacramẽt.

"The twenty-second article of the Mass.

How the priest thereafter makes seven crosses over the holy Sacrament."

"*Faciat crucem supra corpus et sanguinem simul dicendo* Hostiam puram." (*Alph. Sac.*) The "seven crosses" are the five at the end of *Unde et memores* and the two in *Supplices te rogamus.* The third in *Supplices te rogamus* is not mentioned because it is not made over the Sacrament; but "*hic signet se in facie.*" (*Mis. Sar.* 618. *Cf. Expos. Mist.* "facit in facie sua.")

The artist has made a mistake in representing the priest as holding the Host, having perhaps confused this signing with that at *Per Ipsum.*

H

❡ Dat.xxiij.artikel vāder missen es

XXIII. MEMENTO ETIAM.

¶ Dat .xxiii. artikel vãder missen es

¶ Hoe dat die priester staet in sȳn anderde Memẽto ofte stille. daer hi biddet voer die doden ghelouighe sielen inden vegheuier.

"The twenty-third article of the Mass.

How the priest stands in his second Memento or silence in this he prays for the dead faithful souls in purgatory."

"*Oratio pro defunctis.* Memento etiam domine famulorum famularumque, etc." (*Mis. Rom.* 1474, 208.) "Dead souls" is a bad substitute for "qui . . . dormiunt in somno pacis." Ministers as before; but the faces are imperfectly drawn and the action of the priest is uncertain.

A man kneels at a bench in front of the altar, another a bench behind, a third sits reading a book, another is entering the church.

Dat.xxiiij.artikel vāder missen es

XXIV. THE PATERNOSTER.

¶ Dat. xxiiii. artikel vãder missen es

¶ Hoe dat die priester na sÿn stille sÿn stemme op heft eñ singet met luder stẽmẽ tottẽhemels chen vader Pr̃ nr̃ qui es in celis. &c.

"The twenty-fourth article of the Mass.

How the priest, after his silence, lifts up his voice, and sings with loud voice to the heavenly Father *Pater noster qui es in coelis, &c.*"

"Oremus præceptis salutaribus. *Tunc deponit calicem et hostiam in locis suis et corporale calici supponit. Cum vero venerit ad* Pater noster *elevet manus et extendat sicut prius usque ad* Da propitius pacem." (*Ind. Plan.*) Ministers as before. No mention is made of *Nobis quoque*, or of the signing of the Chalice with the Host at *Per ipsum*, during which the Chalice is uncovered. The artist has, however, remembered to show a folded corporal on the chalice, which is covered after the signing. The maniple is shown for the deacon only. The bench or credence reappears.

In the Utrecht Missal the second or lesser Elevation before the Paternoster has become as marked as the first Elevation, for the rubric is "*Ostendat populo hostiam*" (*Mis. Traj.* in Appendix); but nothing is said about the second Elevation at all in *Dat Boexken.*

¶Dat.xxv.artikel vander missen es

XXV. THE FRACTION.

¶ Dat .xxv. artikel vander missen es

¶ Hoe dat die prester dat heilige sacramente brect in drie delen Eñ seyt drieweruẽ Agnus dei qui tollis peccata mundi miserere nobis.

"The twenty-fifth article of the Mass.

How the priest breaks the holy Sacrament into three pieces and says three times *Agnus dei qui tollis peccata mundi miserere nobis.*"

"Libera nos . . . et ab omni perturbatione securi. *Hic frangit hostiam primo in duas partes dicens.* Per eundem dominum nostrum iesum christum filium tuum. *Deinde frangit unam partem in duas partes dicens.* Qui tecum uiuit," etc. (*Mis. Rom.* 1474, 209.) The rubric of the Utrecht Missal uses almost the words of our text, "*Diuidat hostiam in tres partes*" (*Mis. Traj.* in Appendix). The priest bows slightly, and breaks the Host over the Chalice; the deacon and subdeacon stand upright in their places.

The deacon would have handed the paten to the priest prior to the Fraction, but the paten is never shown in this series, either in the hands of the ministers or on the altar till the Ablutions in Plate XXX. "Cum omnibus sanctis, *Hic committat diaconus patenam sacerdoti.*" The Roman *Ritus Servandus* agrees with this, but with the usual additions of genuflexions.

Brother Gherit makes a slip in including the words *miserere nobis*; for these words are of course only repeated twice.

❡ Dat.xxvi.artikel vander missen es

XXVI. THE COMMIXTURE.

❡ Dat .xxvi. artikel vander missen es

❡ Hoe dat die priester brekende dat sacramente een deel laet neder dalen indẽ kelck.

"The twenty-sixth article of the Mass.

How the priest, breaking the Sacrament, lets one piece go down into the chalice."

"*Hic ponat particulam hostie in sanguine dicens.* Fiat commixtio . . . *Sequitur* Agnus Dei." (*Mis. Rom.* 1474, 210.) Ministers as before. The priest drops a portion of the Host into the Chalice. It should, however, be noticed that the order is that of the Utrecht Missal (see Appendix) and is different from that of the Pre-Tridentine Roman Missal, which directs the Commixture to be made before the *Agnus.* The Pian Missal gives the same order as the old Roman missals, and so do also the Northern and Eastern German rites; but the Sarum, York and Hereford Missals agree with our text in placing the *Agnus* after the Fraction and before the Commixture. According to all the uses the deacon and subdeacon should be at the altar for the *Agnus* and Commixture, and not behind the priest as in our plate.

I

¶ Dat.xxvij.artikel vander missen es

XXVII. THE PAX.

¶ Dat .xxvii. artikel vander missen es

¶ Hoe dat die priester neemt dat pays eñ houwet dat sacramẽte een weynich in sÿn hant. eñ dã so leyt hÿt weder neder.

"The twenty-seventh article of the Mass.

How the priest takes the pax, and lifts the Sacrament a little in his hand, and then lays it down again."

"*Eriget se et osculatur altare dans pacem ministro et dicens.* Pax tecum. *Qui respondeat.* Et cum spiritu tuo." (*Ind. Plan.*) The deacon kneels at the south end of the foot-pace, on the right of the priest, and holds the paxbrede by its handle for him to kiss; the priest turns his head to do so. (*Cf. Mis. Sar.* 624.) *Diaconus a dextris sacerdotis ab eo pacem recipiat, et subdiacono porrigat.*") The lifting of the Sacrament is not mentioned in the rubrics, but in Plate XII of *Exposition de la Messe* the priest holds the Host in his hands as he (kneeling) turns his head to kiss the paxbrede.

Through an open door a man is seen giving a coin to a beggar as he enters the church.

The paxbrede, pax, *osculatorium*, or *tabula pro pace* was an instrument of wood, metal, ivory or glass, which before the middle of the thirteenth century was introduced to supersede the actual kiss of peace that formerly had been exchanged between the faithful. As might have been expected, it was England that first gave up the ancient custom of embracing, and introduced the paxbrede as a substitute (Le Brun, *Explication de la Messe*, I, 610): this does not seem to have spread to Italy till the end of the fifteenth century (*Ibid.* 605). Sometimes, as in the *Rites of Durham* (7), the Gospel book was used as a paxbrede. In the Sarum Missal the rubric directs the

deacon to take the *pax* to the rulers of the choir after he has held it to the subdeacon. The rulers were then to take it to the choir on either side. In parish churches the pax-brede was circulated among the people by the clerk or collet while the priest was making his Communion. As Becon says :—" Shortly after the *Agnus* ye kiss the *pax* . . . And while the boy or parish clerk carrieth the *pax* about, ye yourselves eat up all and drink up all. Ah, what siding fools and very dolts make ye the people ! Ye send them a piece of wood, or of glass or of some metal to kiss, and in the mean season ye eat and drink up altogether." (*Displaying of the Popish Mass;* Becon, *Works*, II, 279.) The Injunctions of 1548 order that the *pax* should be explained :—" And the clerk in like manner shall bring down the pax, and standing without the church door, shall say boldly to the people these words : ' This is a token of joyful peace, which is betwixt God and man's conscience ; Christ alone is the peace-maker, which straightly commands peace between brother and brother.' And so long as ye use these ceremonies, so long shall ye use these significations." (Cardwell, *Doc. Ann.* I, 56.) The ceremony soon disappeared in England, nor did it survive very long on the Continent, for Le Brun in his *Explication de la Messe* (I. 610) mentions that in his time (1718) the *pax* had been almost everywhere given up :—" On a pourtant encore abandonné cet usage presque par tout, a cause des disputes sur le rang excitées à l'occasion d'une cérémonie qui devoit servir à entretenir la paix." The Church in fact had been too advanced for the people, who were not yet fit for such a symbol of brotherhood as the *pax*, which Lydgate in the *Vertue of the Masse* describes—

> " For whiche the people of loue and hyghe degre
> Kysse the pax, a token of vnyte."

¶ Dat.xxviij.artikel der missen es

XXVIII. COMMUNION WITH THE HOST.

¶ Dat. xxviii. artikel der missen es.

¶ Hoe dat die priester dat heilige sacramẽte neemt in beyde sÿn hãden. eñ nutticht ofte õtfaet dat eerwaerdelikẽ.

"The twenty-eighth article of the Mass

How the priest takes the holy Sacrament in both his hands, and eats or receives it reverently."

"*Hic sumat corpus reverenter signans se illo dicens.* Corpus domini." (*Mis. Rom.* 1474, 211.) The priest, bending forward with his elbows on the altar ("*se inclinans, cubitis super Altaris positis,*" *Rit. Serv.* x, 4), holds the Host in both hands and is about to receive it. He does not follow the method recommended in *Indutus Planeta* "*Ab eadem patena non cum manu sed cum lingua sumit . . . Liceat tamen quibus magis placuerit sumere corpus domini cum manu de patena secundum priorem curie romani consuetudinem.*" The present Roman rule is that he holds both parts of the Host in one hand; our text, however, mentions the use of both his hands, and with this the plate agrees, as does also Plate XIV in *Exposition de la Messe*, where the action is particularly marked. According to present Roman use, the deacon should stand on the left, and the subdeacon on the right of the priest during his Communion, both bowing profoundly (*Rit. Serv.* x, 8); but in our plate they stand behind the priest.

The deacon and subdeacon stand in their usual places behind the priest; neither of them bow. The deacon has already taken a cruet, and holds it in readiness for the ablutions.

¶ Dat.xxix.artikel vander missen es

Hier beghint dat derdẽdeel d'missen vãd' glorioser v'risenisse õs herẽ ihũ xp̃i.

Here begins the third part of the Mass, of the glorious Resurrection of our Lord Jesus Christ.

XXIX. COMMUNION WITH THE CHALICE.

¶ Dat .xxix. artikel vander missen es.

¶ Hoc dat die priester neemt alle dat inden kelc es. eñ maect dẽ kelc ledich en ne laetse open staen.

"The twenty-ninth article of the Mass

How the priest takes all that is in the chalice, and makes the chalice empty, and lets it stand open."

"*Hic accipiat calicem et dicat* Quid retribuam . . . *Hic sumat sanguinem dicens* Sanguis domini" (*Mis. Rom.* 1474, 211). The priest holds the Chalice in both his hands, not as in the Pian Missal "*manu dextera.*" The deacon holds the cruet as before, the subdeacon has folded his hands on his breast. Some people watch through the parclose.

¶ Dat.xxx.artikel vander missen es

XXX. THE ABLUTIONS.

¶ Dat .xxx. artikel vander missen es

¶ Hoe dat die priester coemt metten kelck aenden hoec vãden outaer. eñ aldaer so nemet hi wÿn totter ablucien.

"The thirtieth article of the Mass.

How the priest comes with the chalice to the corner of the altar, and there takes wine for the ablution."

"*Vadit ad cornu altaris dextrum et purificationem calicis accipiens dicit.* Quod ore sumpsimus . . . *Quibus dictis purificatione digitorum facta super calicem: dimittens in calice declinet ad abluendum manus*" (*Ind. Plan.*) The contemporary Roman Missals describe this in one word, "*purificando.*" The Sarum Missal is similar to *Ind. Plan.*, but is fuller, and adds the reminder "*digitis adhuc conjunctis sicut prius*" (627), a point which the artist does not show; either he has forgotten the "*purificatio digitorum,*" or he supposes it to be just done and the priest to have slipped his forefingers to the outside of the chalice. The subdeacon ("*accedat subdiaconus, et effundat in calicem vinum et aquam,*" *Mis. Sar.* 627), standing on the pavement, pours wine into the chalice; our text mentions wine only, and the artist shows only one cruet, though in Plates I and II both cruets are shown. This use of wine only is that of the Utrecht Missal, "*Post effusionem vini super manus in calice dicat* corpus tuum." (*Mis. Traj.* see Appendix.) *Cf.* Plate XV in *Exposition de la Messe*, where the minister has two cruets, and the priest's thumb and forefinger are joined over the chalice. The deacon has taken up the desk (the missal lying closed upon it), to move it to the south horn of the altar for the reading of the Communion and Post-Communion — "*Redeunte*

sacerdote ad dextrum cornu Altaris . . . Postea vero dicat cum suis ministris Communionem' (*Mis. Sar.* 628). There are no directions for this in the contemporary Roman Missals or in *Indutus Planeta.* An old man in lay dress crosses the pavement behind the altar.

In this plate the paten appears for the first time. It lies on the corporal. The riddels, which were very clearly drawn in the last plates, now disappear for good, except for a hint of one in Plate XXXII.

Dat.xxxi.artikel vâder missen es

XXXI. THE POSTCOMMUNION.

¶ Dat .xxxi. artikel vãder missen es

¶ Hoe dat die priester staende int midden vãdẽ outaer. keert hem omme doende sÿn handen vã een eñ seit Dñs vobiscũ.

"The thirty-first article of the Mass.

How the priest, standing at the midst of the altar, turns round, putting his hands from him, and says *Dominus vobiscum.*"

"*Vertat se ad populum dicendo* Dominus vobiscum." (*Alph. Sac.*) But *Indutus Planeta* ignores this altogether: "*Lectaque communione in dextro cornu.*" (*Ind. Plan.*): the Post-Communion is not mentioned, neither is it in the Pre-Tridentine Missal, which however mentions the Benediction (*cf.* Article XXXIII). We must turn to the Sarum Missal for complete directions:—"*Postea vero dicat cum suis ministris Communionem; deinde, facto signo crucis in facie, vertat se sacerdos ad populum, elevatisque aliquantulum brachiis et junctis manibus dicat,* Dominus vobiscum. *Et iterum revertens se ad altare dicat,* Oremus. *Deinde dicat Postcommunionem.*" (*Mis. Sar.* 628–9). The priest, then, having said the Communion, turns, with arms raised and hands extended, to say *Dominus vobiscum* before the Post-Communion. The deacon and subdeacon bow, with hands joined formally. A layman kneels at the bench at the north end of the altar.

The missal lies open at the south horn for the Communion and Post-communion. The chalice stands on the corporal, which ought to have been folded up during the Ablutions, according to *Ind. Plan.* (*cf.* Article XXXII) and both Sarum and present Roman use (*Mis. Sar.* 628, and *Rit. Serv.* xi, 3): the chalice also should now be lying upon the paten (*cf.* Article XXXII). The altar is seen again from the end, the fair linen cloth being still confused with the frontlet.

¶ Dat.xxxij.artikel vander missen es

XXXII. ITE MISSA EST.

¶ Dat .xxxii. artikel vãnder missen es

¶ Hoe dat die priester hẽ õme keert eñ seyt Ite missa est Dat is te verstaẽ in eẽ manier Gaet. dat misteriũ der missen es ghedaen ofte volbracht.

"The thirty-second article of the Mass.

How the priest turns round, and says, *Ite missa est.* That is to say in a manner—Go, the mystery of the Mass is done or fulfilled."

"*Cum ad dicendum* Dominus vobiscum *se verterit ad conventum diaconus similiter se vertat et dicat* Ite missa est." (*Mis. Predic.* 1506, *De Off. Min.* col. 28). This contemporary Dominican direction explains the plate; and the direction in the Pian *Ritus Servandus* (xi, 3) is similar. The Sarum rubric directs the priest to turn at *Ite missa est* (*Mis. Sar.* 629), and in the Ordinary of the Mass directs the deacon to turn when the priest turns (*Ibid.* 7 and 589); but *Mis. Rom.* 1474 and *Ind. Plan.* make no mention of *Ite missa est.* The priest, then, stands facing west, his chasuble gathered into ample folds, and his hands joined ("*junctis manibus ante pectus,*" *Rit. Serv.* xi, 1). The deacon turns with him, his hands also joined. The subdeacon bows, with hands folded on his breast. Two men look on through a screen.

The chalice lies on the corporal, draining into the paten (which is shown for the second and last time). "*Qua ablutione facta assumit quod remanserat in calice et reclinans eum super patenam et plicato corporale lectaque communione in dextro cornu iterum sumit quid remansit in calice.*" (*Ind. Plan.*) This should therefore have been done and the corporal folded, at least before the Post-Communion: according to Sarum use the chalice was

laid to drain on to the paten and the drops finally consumed before the Communion was said (*Mis. Sar.* 628; *Cust.* 88). The custom has disappeared altogether from the present Roman site.

The corporal is out of perspective. Perhaps the artist means to show the missal lying closed on the south end of the altar (*cf.* Plate XXXIII); or possibly it is merely the desk badly drawn.

¶ Dat.xxxiij.artikel vāder missen es

XXXIII. THE BENEDICTION.

¶ Dat .xxxiii. artikel vãder missen es

¶ Hoe dat die priester als hi alle dinc gelesen heuet. so gheuet hi die benedictie ouer alle die ghene die tegẽwoerdich sÿn. eñ dã so keert hi hẽ vãden volcke eñ gaet tót dier plaetsen vã daer hi ghecomẽ es.

"The thirty-third article of the Mass.

How the priest, when he has read everything, gives the benediction over all those who are present, and then he turns himself from the people and goes to the place from whence he came."

"*Qua completa benedicat populum dicens.* Benedicat nos et custodiat omnipotens dominus pater et filius et spiritus sanctus. Amen." (*Ind. Plan. Cf. Mis. Traj.* in Appendix.) The Sarum Missal is silent about the Benediction, which is so marked a feature of the present English Liturgy, but in practice it was often given by the priest (*e.g.* "Every priest may bless the people in the end of his Mass if there be no bishop present that will bless." *Mirroure of our Lady*). A form is provided in the Hereford Missal for principals and doubles with three crosses. (*Mis. Herf.* XLVII.) The contemporary Roman Missal is silent about almost everything else, for after the Ablutions it has only the following rubric :—"*Finita missa et data benedictione inclinat se ante medium altaris et dicat hanc orationem, qua finita osculatur altare.* Placeat tibi," with which the Mass concludes. In the Tridentine Missal the Benediction comes after the prayer "Placeat tibi." The priest, turned towards "all those who are present," gives the blessing with the paten uplifted in his right hand ("*Faciendo crucem cum patena dicat* Oremus benedicat nos omnipotens deus pater et filius + et spiritus sanctus. Amen." (*Alph. Sac.*) *Cf. Exposition de la*

Messe, Plate XVII. In the Hereford Missal the blessing is *cum calice*). The deacon and subdeacon bow, with hands joined; it is customary with Anglicans to kneel, but there is no rubric either before or after the Reformation on the subject. In *Exposition de la Messe* the people kneel.

The chalice has been moved to the left of the corporal which is now folded. On the south end of the altar lies the same object (probably the book) as appears in the last plate.

The Pre-Tridentine Roman Missal does not mention the last Gospel, though it seems to have been said everywhere by the end of the Middle Ages. It is in the Sarum Missal, and it will be found also in the Utrecht Missal of 1515 (see Appendix) together with a second blessing, which shows that it was finished at the altar in this rite.

APPENDIX I.

The English Version of 1532.

Title Page.

The interpretacyon / and sygnyfycacyon of the Masse.

¶ Here begynneth a good deuoute Boke to the honoure of god / of our lady his mother / & of all sayntes / and ryght profytable to all good Catholyke persones / to knowe howe they shall deuoutly here Masse. And how salutaryly they shall Confesse them. And how reuerently and honourably they shall go to the holy Sacrament or table of our sauyour Jhesu chryste / With dyverse other profytable documents and oraysons or prayers here conteyned / Composed and ordeyned by frere Gararde / frere mynoure / of the ordre of the Obseruauntes.

Colophon.

¶ Here endeth the ryghte deuoute Boke / of the sygnyfycacyon of the Masse / to the honour of god: of our lady his mother & of all sayntes.

¶ Imprynted by me Robert Wyer / dwellynge at the sygne of saynt John Euãgelyste / in saynte Martyns parysshe in the felde / in the Bysshop of Norwytche rentes / besyde Charynge crosse.

¶ In the yere of our Lorde God a. M.CCCCC.XXXII. The viiii. daye of the moneth of Octobre.

¶ Cum priuilegio Regali : pro spatio septem annorum.

¶ The fyrste Artycle of the masse.

Howe the preest doth make hym redy in the vestry to saye masse / and the deacon and subdeacon do helpe hym / but the preest alone doth take & caste upon hym the chesuble.

¶ The seconde artycle of the masse.

Howe the preest doth go out of the vestry towardes the aulter with the deacon and subdeacon : where he doth tary a lytel space betwene thẽ with scylence.

¶ The thyrde artycle of the masse.

Howe the preest beynge betwene them sayth with great deuocyon Confiteor / and doth confesse hym selfe as a syñer / albeit that he hath confessed hym selfe afore of all his deedly syñes.

¶ The fourth artycle of the masse.

Howe the preest after Cõfiteor gothe to the aulter with great reuerence / & lowly inclynyng hym selfe doth worshyppe god almyghty.

¶ The fyfth artycle of the masse.

How the preest after that with great reuerence doth begynne the masse / betwene deacon and subdeacon at the one syde of the aulter.

¶ The .vi. Article of the masse.

Howe the preest / the deacon and subdeacon do go from the aulter / & the priest and the deacon do sytte them downe / and the subdeacon doth synge the epystell.

¶ The .vii. Artycle of the masse.

Howe the priest dothe come agayne to the aulter / where dylygently he doth rede the gospell.

¶ The .viii. Artycle of the masse.

Howe the preest after that he hath red and herde the gospel : he goth to the myddes of the aulter and doth synge with a hygh voyce Credo in unum deum.

¶ The .ix. Artycle of the masse.

Howe the preest with scylẽce doth make redy / prepare and offre the sacryfyce : and afterwarde goth to the ende of the aulter & doth wasshe his hãdes.

¶ The .x. Artycle of the masse.

Howe the preest doth go to the myddes of the aulter prayeng al those that be ĩ heuen to pray for hym : and than he doth tourne hym towardes the people desyryng them also to praye for hym.

¶ The .xi. Article of the masse.

Howe the preest beynge in the myddes of the aulter : begynneth to synge with a hygh voyce the preface / Per omnia secula seculorum.

¶ The .xii. Article of the masse.

Howe after that the preest hath songe the preface they do synge Sãctus Sanctus Sanctus / benedictus qui venit in noĩe domini.

¶ The secõde parte of the masse : in the whiche is declared the passyon of oure lorde Jhũ christe : & ye shal rede these prayers & shall haue . xlvi . yeres[1] of pardon.

¶ The .xiii. Artycle of the masse.

Howe after Sanctus / the preest begynneth w^t^ scylence secretly the Canon hauynge the curteynes drawen : to the entẽt that he be not troubled / and dothe inclyne hym selfe very lowe.

¶ The .xiiii. Article of the masse.

Howe the preest after the fyrste Memento / maketh thre crosses upon the chalyce / sayenge secret wordes.

¶ The .xv. Artycle of the masse.

Howe the preest is in his fyrste Memento / and thã he prayeth for all his frendes lyuynge / y^t^ god may gyue them grace and mayntayne them ĩ all goodness.

¶ The .xvi. Artycle of the masse.

Howe the preest doth make fyue crosses upon the hoste afore that he do consecrate it in sacrament.

¶ The .xvii. Artycle of the masse.

Howe the preest maketh clene his hãdes upon the aulter as puryfyenge them.

¶ The .xviii. Artycle of the masse.

How the preest taketh the hoste in his handes and doth mynyster it : lyftynge the chesuble upon his sholdres / & doth make hym redy to consecrate and offre the holy sacrament and body of oure lorde.

¶ The .xix. Artycle of the masse.

Howe the preest whan he hath consecrate the holy sacrament / he dothe lyfte the body of our lorde on hygh / afore all the people betwene his two handes / as a medyatoure betwene god the father & man.

[1] The letter M is omitted, and the number of years is thus reduced from 46,000 to 46; but this omission is shown to be accidental by the fact that the M occurs in the other corresponding parts of the book.

¶ The .xx. Artycle of the masse.

Howe the preest after that he hathe lyfte the blyssed body of oure lorde / he doth lyfte the chalyce with the precyous blode of god.

¶ The .xxi. Artycle of the masse.

Howe the preest after the eleuacion doth stande upryght w^t his armes spred abrode / prayenge for the people.

¶ The .xxii. Artycle of the masse.

How the preest after this dothe make .vii. crosses upon the Sacrament.

¶ The .xxiii. Artycle of the masse.

Howe the preest beynge in his seconde Memento / prayeth for the soules that be departed beynge in purgatorye.

¶ The .xxiiii. Artycle of the masse.

Howe the Preest after the Memẽto with a hygh voyce dothe synge to the father celestyall : Pater noster qui es ĩ celis.

¶ The .xxv. Artycle of the masse.

Howe the preest doth breke the holy sacramẽt in thre partyes and sayth thre tymes . Agnus dei qui tollis peccata mũdi miserere nobis.

¶ The .xxvi. Artycle of the masse.

Howe the preest brekynge the sacrament doth let one peace fall in to the chalyce.

¶ The .xxvii. Artycle of the masse.

Howe the preest dothe take the paxe holynge the sacramẽt a lytell space in his hands / and after doth lay it downe upõ the aulter.

¶ The .xxviii. Artycle of the masse.

Howe the preest doth take the blyssed sacrament with both his handes / reuerently receyuynge it.

Here begynneth the thyrde parte of the masse / of the gloryous resurreccyon of our lorde Jhesu Christe.

¶ The .xxix. Artycle of the masse.

Howe the the preest dothe take all that is within the chalyce and dothe emptye it & leue it open.

¶ The .xxx. Artycle of the masse.

How the preest cõmeth with the chalyce towardes the ende of the aulter takynge wyne for the percepcyon.

¶ The .xxxi. Artycle of the masse.

Howe the preest in the myddes of the aulter doth tourne hym ĩ dysioynynge and takynge his handes asondre sayth / Dominus vobiscum.

¶ The .xxxii. Article of the masse.

Howe the preest doth tourne hym sayeng / Ite missa est / that is to saye in a maner / go ye the mysterye of the masse is done.

¶ The .xxxiii. Artycle of the masse.

Howe the preest / whan he hath sayd and red all : he gyueth the benedyccion upon all those that be there presẽt & than he dothe tourne hym from the people retournynge thyther from whens he came.

APPENDIX II.

The Ordinary and Canon of the Mass according to the rite of Utrecht.

The Utrecht Missal, printed at Antwerp in 1540, has been used as the basis of the following reprint, and it has been accurately followed in the matter of capitals and punctuation. It does not, however, contain the gospel *In principio* and the second blessing at the end. For these recourse has been had to the Paris edition of 1515. The Antwerp edition of 1540 is closer to the 1497 missal than the Paris edition of 1515: the variations of the latter have been noted throughout. The 1497 missal does not contain the first part of the *Ordo*, nor does the edition of 1515.

Paris, 1497.	Paris, 1515.	Antwerp, 1540.
Title page. Kalendar, etc. *Temporale* up to Trinity Sunday. Rest of *Temporale.* Ordo and Canon. Sanctorale. Common of Saints. Blessing of water. A few cautels.	Title page. Tables, Kalendar, etc. *Speculum Sacerdotum.* *Temporale.* Prayers before and after Communion. Ordo and Canon. *In principio*, etc. Cautels. *Sanctorale.* Blessing of Candles and Palms. Mass of Presanctified. Blessing of New fire and Font. Common of Saints. Votive Masses, etc. Blessing of Water. *Notanda circa confessionem.*	Title page. Kalendar, Tables, etc. Prayers before and after Communion. Cautels and *Speculum Sacerdotum.* Preparation. Prayers at vesting and at approach to altar. First part of Ordo. *Temporale.* Ordo and Canon. *Sanctorale.* Blessing of Candles and Palms. Mass of Presanctified. Blessing of New fire and Font. Common of Saints. Votive masses, etc. Blessing of water.

[*From* Missale ad verum cathedralis ecclesie Traiectensis ritum : vniuersis eiusdem dioceseos institutis ac nouis festisque compositis facilimo indice annotatis.

Henricus Petri Middelburgensis excudebat Antuerpie sub intersignio Talpe. Anno instaurate salutis. M.D.XL.]

[fo. iiij v.

¶ *Dum vadit ad sacristiam pro missa celebranda dicere potest.*

Introibo domine sanctuarium tuum cum timore et amore ad sacrificandum tibi hostiam laudis.

¶ *Exuendo se dicat.*

Exue me domine veterem hominem cum actibus suis : et indue me nouum qui secundum te creatus est in sanctitate et iusticia et veritate.

¶ *Dum lauat manus dicat.*

Largire clementissime deus sicut hic exterius abluuntur inquinamenta manuum : sic a te interius mundentur pollutiones mentium et crescant in nobis augmenta sanctarum virtutum.

¶ *Postea dicat hymnum sequentem.*

UEni creator spiritus . . . . carisma sancti spiritus. Amen.

Antiphona. [fo. (v.)]

Ueni sancte spiritus reple tuorum corda fidelium et tui amoris in eis ignem accende : qui per diuersitatem linguarum cunctarum gentes in vnitate fidei congregasti alleluya alleluya.

versus. Emitte spiritum tuum et creabuntur.

℟. Et renouabis faciem terre.

Collecta.

DEus qui corda fidelium sancti spiritus illustratione docuisti : da nobis in eodem spiritu recta sapere : et de eius semper consolatione gaudere. Per Christum.

¶ *Postea dicat.*

Pone domine custodiam ori meo et hostium circumstantie labiis meis : et non declines cor meum in verba malicie ad excusandas excusationes in peccatis. Per Christum dominum nostrum.

¶ *Ad amictum dicat.*

Obumbra domine caput meum vmbraculo sancte fidei : et expelle a me nebulam et cecitatem totius ignorantie. Per Christum dominum nostrum.

¶ *Ad albam dicat.*

Circunda me domine fidei armis vt alba veste indutus ab iniquitatum sagittis erutus valeam equitatem atque iusticiam erudire. Per Christum dominum nostrum.

¶ *Ad cingulum.*

Cingulo continentie protege domine lumbos meos et carnis voluptatem edoma in me domine deus : et circuncinge vicia cordis et corporis mei. Per Christum dominum nostrum.

¶ *Ad manipulum.*

Da domine manipulum in manu mea ad extergendas maculas delictorum meorum : et appone iusticiam pro iniquitate. Per Christum dominum nostrum.

¶ *Ad stolam.*

Stola iusticie circunda domine ceruicem meam : et ab omni contagione peccati mentem meam purifica : iugum enim tuum suaue est et onus tuum leue. Qui viuis et regnas deus. Per omnia secula seculorum.

¶ *Ad casulam.*

Indue me domine ornamento sacerdotali et indumento iusticie et charitatis / ac humilitatis : vt induci merear in tabernacula sempiterna. Per Christum dominum nostrum.

¶ *Ascendendo gradum altaris dicat lecto confiteor.*

Deduc me domine in via tua & ingrediar in veritate tua : letetur cor meum vt timeat nomen tuum : voluntarie sacrificabo tibi : et confitebor nomini tuo domine quoniam bonum est.

[The blessing of Holy Water follows, and then the *Temporale*: on Fo. C, xxiij, there are two private prayers, and on Fo. C, xxiij *verso*, the *Ordo Missae* begins again with the different musical forms for *Kyrie eleyson*, *Ite missa est*, and *Gloria in excelsis*. There is the usual farsed form of the latter for feasts of B.V.M. Then follow the musical forms for *Benedicamus domino* ; then the text of *Credo* without any rubrics or directions for gestures or crossing. Then the offertory prayers as follows.]

¶ *Preparatio sacerdotis celebrantis.*

In nomine patris ✠ et filij : et spiritus sancti. Quid retribuam domino : pro omnibus que retribuit mihi. Calicem salutaris accipiam et nomen domini inuocabo. In spiritu humilitatis et in animo contrito suscipiamur domine a te / vt ✠ sic fiat sacrificium nostrum : vt a te suscipiatur hodie / et placeat tibi domine deus. [1]Acceptum sit hoc sacrificium omnipotenti deo altari suo superpositum. Per Christum.

[1] Accipe patenam cum oblata : et dic : *add.* 1515.

¶ [1]*Benedictio vtriusque*[1].

UEni inuisibilis sanctificator omnipotens eterne deus bene ✠ dic et sanctifica hoc sacrificium nomini tuo preparatum. Per Christum [2]dominum nostrum[2].

¶ *Hic inclinet se.*

SUscipe sancta trinitas hanc oblationem quam tibi offerimus in memoriam passionis resurrectionis / ascensionis domini nostri Iesu Christi : et in honore sanctissime dei genitricis Marie / et sanctorum quorum hodie festiuitas celebratur / et quorum hic nomina et reliquie habentur nec non et omnium sanctorum tuorum qui tibi placuerunt ab initio mundi : vt proueniat illis ad honorem nobis autem et omnibus fidelibus viuis et defunctis ad salutem et ad remissionem omnium peccatorum. Et vt illi omnes pro nobis intercedere dignentur in celis : quorum memoriam facimus in terris. Per eundem.[3]

¶ *Uertens se ad populum : dicat.*

ORate pro me peccatore fratres et sorores : vt meum pariter et vestrum sacrificium acceptum sit omnipotenti deo.

[4]*Uersus* Domine exaudi orationem meam.[4]
[℟. Et clamor meus ad te veniet]

Oremus.

¶ *Sequitur Secreta.*[5]

[The Prefaces follow, according to the Roman arrangement, but with many alternative musical settings, then the *Sanctus* and *Benedictus* : then the following prayer and rubric on the *recto* of the leaf which has the crucifixion on the *verso,* in large type like the Canon.]

[6]Domine Iesu christe fili dei viui adiuua infirmitatem meam et conforta me in hac hora quia imperfectum meum oculi tui vident, Adoramus te christe et benedicimus tibi quia per sanctam crucem tuam redemisti mundum : qui passus es pro nobis miserere nostri,

Deus propicius esto mihi peccatori.

¶ *Deinde profunde inclinatus ante altare iunctis manibus incipiat canonem,* Te igitur,[6]

[1–1] Benedic utrumque : 1515. Benedicat : 1497.
[2–2] *om.* 1497.
[3] christum dominum nostrum : *add.* 1515.
[4–4] ℣. Domine exaudi orationem meam : et cla. : 1515.
[5] cuius finis est initium prefa[cionis] : *add.* 1497, 1515.
[6–6] *om.* 1497.

Canon,

[1]TE igitur . . . . sacrificia illibata,

[2]*Eleuatis manibus et expansis dicat,*[2]

In primis que tibi offerimus . . . . fidei cultoribus.

Memento domine famulorum famularumque tuarum *N, Hic aget memoriam viuorum :* [2]*eorum maxime pro quibus tenetur orare*[2] Et omnium circumstantium . . . . deo viuo et vero

Hic leuat manus altius,

Communicantes . . . . auxilio, Per eundem christum dominum nostrum,

Hic inclinat se [2]*ante altare ac manus extendat super sacrificium*[2] *dicendo,*

Hanc igitur oblationem . . . . . . numerari, Per Christum dominum nostrum,

Hic erigat se,

Quam oblationem . . . . domini nostri Iesu christi,

Hic purgat digitos ad corporale et accipiens panem dicat

Qui pridie . . . . . . agens, Bene✠dixit fregit : deditque . . . . ex hoc omnes,

Hoc est enim corpus meum,

Hic eleuet corpus domini et ostendat populo cum magna reuerentia : quo facto[3] *accipiat calicem :* [4]*dicens,*

Simili modo postea quam cenatum est . . . . . . in remissionem peccatorum,

Hic eleuet calicem

Hec quocienscunque feceritis in mei memoriam facietis,

Reposito calice extendat brachia in modum crucis : et dicat

Unde et memores . . . . salutis perpetue,

Ponat manus supra oblatum,

Supra que propicio . . . . . . immaculatam hostiam

Cancellatis manibus se inclinet,

Supplices te rogamus . . . . Cor✠pus et San✠guinem sumpserimus omni benedi✠ctione . . . . famularumque tuarum *N.* qui nos precesserunt cum signo fidei : et dormiunt in somno pacis,

Hic recitet nomina defunctorum,

Ipsis domine . . . . . deprecamur, Per eundem,[5]

Hic percutiat pectus,

Nobis quoque . . . . Bene✠dicis,

Discooperiat calicem : et de hostia faciat tres cruces super ipsum deinde duas inter calicem et seipsum dicens,

Et prestas nobis,

Per ✠ ipsum . . . . . . omnis honor et gloria,

[1] Iunctis manibus deuote se inclinet *add.* 1515.

[2–2] *om.* 1515.

[3] reposito : 1515.

[4] cum magna reuerentia : *add.* 1515.

[5] christum dominum nostrum : *add.* 1497, 1515.

Ostendat populo hostiam : et reponat in loco suo : et cooperto calice de corporali : expansis manibus dicat,

[1]PEr omnia . . . . Preceptis . . . . . dicere.[1]

[1]PAter noster . . . . in temptationem.[1]

Accipiens patenam inter primum digitum et medium : eleuans sursum dicat

Amen Libera nos . . . . . . beatis apostolis tuis,

Tangat de patena pedem calicis dicens, Petro et *medium* Paulo *super calicem* atque Andrea *Ad os suum* : cum omnibus sanctis, *Ad oculos : et se signet dicens*

Da propicius pacem . . . . perturbatione securi,

Dimissa patena et discooperto calice : diuidat hostiam in tres partes : quarum vna sit multo maior alijs dicens,

Per eundem . . . . . . spiritus sancti deus,

[2]PEr omnia secula seculorum.[2]

De vna parte hostie faciat tres cruces : sic dicendo,

[2]Pax do✠mini sit✠ semper vo✠biscum.[2]

Agnus dei . . . . . . nobis pacem,

Misceat corpus cum sanguine,

Fiat hec commixtio et consecratio corporis et sanguinis domini nostri iesu christi omnibus nobis sumentibus salus mentis et corporis in vitam eternam, Amen

Inclinet se dicens,

Domine Iesu christi qui dixisti Apostolis tuis : pacem meam do vobis : pacem relinquo vobis ne respicias peccata mea sed fidem ecclesie tue eamque secundum voluntatem tuam pacificare et coadunare dignare, Qui viuis et regnas deus per omnia secula seculorum,

[3]*Osculando calicem dicens,*[3]

Pax tibi et ecclesie[4] dei

[3]*Dando pacem dicat,*[3]

Habete vinculum pacis et charitatis : vt apti sitis sacro sanctis mysterijs christi, Amen,

Iterum inclinet se dicens ante sumptionem corporis sacri,

Domine Iesu christe fili dei viui : qui ex voluntate patris cooperante spiritu sancto per mortem tuam mundum viuificasti libera me per hoc sacrum corpus et sanguinem tuum ab omnibus iniquitatibus meis et vniuersis malis : et fac me tuis semper obedire mandatis et a te nunquam in perpetuum permittas separari saluator mundi, Qui cum eodem deo patre et spiritu sancto viuis et regnas in secula seculorum,

Oratio,

[1–1] With musical notation. Three different forms are given, viz., *In summis festis, In simplici festo* and *Pro defunctis.*

[2–2] With musical notation. Another setting is given *Pro defunctis.*

[3] *om.* 1515.

[4] : *add.* 1515.

Perceptio corporis et sanguinis tui domine Iesu Christe quam indignus sumere presumo : non mihi proueniat ad iudicium et condempnationem : sed pro tua pietate prosit mihi ad tutamentum anime et corporis, Qui viuis et regnas deus,

Panem celestem accipiam : et nomen domini inuocabo,

Domine non sum dignus vt intres sub tectum meum : sed tantum dic verbo et sanabitur anima mea,

Hic sumat sacrosanctum corpus et postea dicat,

Corpus domini nostri Iesu Christi custodiat animam meam in vitam eternam, Amen

Ante sumptionem [1]*corporis sacri et*[1] *sanguinis dicat,*

Quid retribuam domino pro omnibus que retribuit mihi,

[2]Calicem salutaris accipiam : et nomen domini inuocabo,

Laudans inuocabo dominum et ab inimicis meis saluus ero,

Hic sumat sanctum sanguinem et postea dicat,

Sanguis domini nostri Iesu Christi custodiat animam meam in vitam eternam, Amen

Post effusionem vini super manus in calice dicat,

Corpus tuum domine quod ego peccator accepi : et calix quem ego indignus potaui : adhereat in visceribus meis : et presta vt nulla remaneat ibi peccati macula vbi tua sancta introierunt sacramenta, Qui viuis et regnas,

Post ablutionem manuum dicat,

Quod ore sumpsimus domine pura mente capiamus : et de munere temporali fiat nobis remedium sempiternum, Per Christum dominum nostrum,

Finita missa : inclinato capite dicat,

Placeat tibi sancta trinitas obsequium seruitutis mee, Et presta : vt hoc sacrificium quod oculis tue maiestatis indignus obtuli sit tibi acceptabile : mihique et omnibus pro quibus illud obtuli sit te miserante propiciabile, Qui viuis et regnas deus,

Per omnia secula seculorum,

A M E N[3]

[1]–[1] *om.* 1515. [2] *Post sumptionem dicat : add.* 1497.

[3] [*The missal of* 1515, viz., Missale Traiectense completissimum, Paris, Wolffgang Hopyl, *here adds the following in small type like the earlier part of the Ordo.*]

Tunc osculare altare te erigendo. Postea sequitur.

Adiutorium nostrum in nomine domini.

Qui fecit celum et terram.

Sit nomen domini benedictum.

Ex hoc nunc et usque in seculum.

Populum benedicendo dic.

Benedicat et custodiat nos et vos diuina maiestas et vna deitas pater ✠ et filius ✠ et spiritus san✠ctus. Amen.

Deinde legatur euangelium sequens

Initium sancti euangelij Secundum Iohannem. primo.

IN principio erat verbum . . . . Plenum gratie et veritatis. Deo gratias

Post hoc dic populo benedicendo

A subitania et improuisa morte liberet nos et vos pater ✠ et filius ✠ et spiritus ✠ sanctus Amen

APPENDIX III.

List of Books Quoted.

Alphabetum Sacerdotum, Paris (1495 ?).

Becon, T., *Displaying of the Popish Mass* (Parker Society, 1844).

Burchard, J., *Ordo Misse*, Rome, 1502.

Cardwell, E., *Documentary Annals of the Reformed Church of England*, Oxford, 1839.

Cutts, E. L., *Parish Priests and their People in the Middle Ages*, S.P.C.K., 1898.

Duchesne, L., *Origines du Culte Chrétien*, 2nd Edition, Paris, 1898.

English Altars, Ed. W. H. St. John Hope, Alcuin Club, 1899.

Expositio Misteriorum, Leipzig, 1499.

Exposition de la Messe, Ed. W. H. Frere (Alcuin Club).

First Prayer Book (1549), Ed. E. Cardwell, "*The Two Books of Common Prayer*," 2nd Edition, Oxford, 1841.

Gararde, Frere, and Gherit vander Goude. See preface, p. iv.

Indutus Planeta. Four leaves printed as fo. 104 of *Missale Romanum*, Lyons, 1507.

Lay Folks Mass Book, Ed. T. F. Simmons (E. English Text Society, 1879).

Le Brun, P., *Explication des Cérémonies de la Messe*, Paris, 1718–26.

Legg, J. Wickham, *Three Chapters in Recent Liturgical Research*. (Church Historical Society, No. lxxiii.) S.P.C.K., 1903.

Lydgate, John, *The Vertue of the Masse*, 1500–5 (printed in Fugitive Tracts, H. Huth, 1875).

Mirroure of oure Ladye, 1530, Ed. J. H. Blunt (E. Eng. Text Society, 1873).

Missale Eboracensis, Ed. W. G. Henderson (Surtees Society), 1874.

Missale Herfordensis, Ed. W. G. Henderson, 1874.

Missale Predicatorum, Venice, 1506.

Missale Predicatorum, Tournay, 1881.

Missale Romanum, Milan, 1474, Ed. R. Lippe (Henry Bradshaw Society, 1899).

Missale Romanum, 1894, Ritus Servandus in Celebratione Missae.

Missale Sarum, Ed. F. H. Dickinson (Burntisland, 1861–83).

Missale Trajectensis, Paris, 1497.

Missale Trajectensis, Antwerp, 1540.

Missale Trajectensis, Paris, 1515.

Ordinarium Cartusiense, Paris, 1582.

Ordo seu Ritus Celebrandi Missas, ex Decreto Concilii Tridentini, Antwerp (Plantin Press), 1589.

Pontifical Services, Ed. W. H. Frere, Alcuin Club, 1901.

Prynne, W., *Canterburies Doome,* London, 1646.

Rites of Durham, 1593 (Surtees Society, 1842)

Sarum Consuetudinary, Ed. W. H. Frere, "*The Use of Sarum,*" Vol. I, Cambridge, 1898.

Sarum Customary, Ed. W. H. Frere, "*The Use of Sarum,*" Vol. I, Cambridge, 1898.

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